THE SIXTH DAY

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1 EXT. FOOTBALL STADIUM - NIGHT 1

A holographic beer commercial plays above the fifty-yard-line as two pro football teams huddle on the field. We can hear the announcers talking over the din.

ANNOUNCER #1 (O.S.)
Big third down for the expansion Road Runners. Their playoff hopes could hinge on this play. A lot of pressure for young Johnny Phoenix.

ANNOUNCER #2 (O.S.)
That's what they pay him three billion dollars for.

2 EXT. FOOTBALL FIELD - NIGHT 2

The FOOTBALL lies huge in the foreground. The teams set up on the line of scrimmage.

ANNOUNCER #1 (O.S.)
He's certainly fun to watch, although I'm sure he makes management nervous. He takes too many chances.

The CENTER'S heavily taped, bloody fingers grip the ball. We TILT up to the face of QUARTERBACK JOHNNY PHOENIX (all-American, 23) as he bends for the snap, looking up and down at the defensive alignment.

3 POV - INSIDE HELMET 3

We see a computer analysis of the defense inside his helmet visor screen. It reads, "6-4 FLEX. DANGER: POSSIBLE BLITZ."

4 BACK TO SCENE 4

Johnny calls an audible.

JOHNNY
Red-26...Red-26-Hut...Hut-Hut!

The lines COLLIDE. Johnny sprints back. The LINEBACKER blitzes. Johnny rolls right and goes to throw...but he's BLIND-SIDED by a hulking defender. Johnny crumples.

Everything goes BLACK...

5 INT. STADIUM TUNNEL - NIGHT 5

We FOLLOW the TEAM DOCTOR as he quickly wheels a gurney down the long corridor to a waiting ambulance. Johnny lies strapped to the gurney.

Hurrying alongside is a Road Runners front-office executive (MARSHALL). Marshall is 32, ambitious.

MARSHALL
What do you mean his back's broken?

TEAM DOCTOR
His twelfth thoracic vertebra is crushed. He can't even breathe on his own.

The team doctor tries to show Marshall an MRI scan, but Marshall ignores it.

TEAM DOCTOR (CONT'D)
With proper care and Animatronics, he'll eventually walk again.

MARSHALL
(mock sincerity)
Really? That's great.

They reach the ambulance. Two EMTs load the gurney into the back. Marshall jumps in. The team doctor moves to join him, but Marshall slams the door shut.

6 EXT. CITY STREET - NIGHT 6

SIRENS blare as the ambulance races past us.

7 INT. AMBULANCE, MOVING - NIGHT 7

A respirator HISSES, forcing air into Johnny's lungs. Marshall talks on his cell phone.

MARSHALL
The status? We just signed a lifetime contract with a vegetable...

Marshall studies Johnny. He flicks Johnny's ear. No response.

MARSHALL (CONT'D)
Maybe we could trade him to L.A... Sure, I'll get right on it.

(CONTINUED)

7 CONTINUED: 7

Marshall hangs up and reaches for Johnny's respirator.

MARSHALL (CONT'D)
Sorry, Johnny. You gotta take one for the team.

Marshall flips OFF the respirator. The HISSING suddenly STOPS. Unflinching, Marshall watches Johnny as his heart monitor BEEPS WILDLY, in distress. Johnny sleeps, unaware. Finally, the monitor BUZZES to a flat line...

FADE TO BLACK.

8 FADE IN ON: 8

A WHITE SCREEN. A dark figure moves behind the mist. HOLD ON SHOT. Steam clouds our view. A beat then...

A MAN'S WET HAND swipes through the frame, clearing off a portion of a bathroom mirror. The man's face appears. Meet ADAM GIBSON. He's athletic with a strong face. Right now, it needs a shave. We realize we are in...

INT. BATHROOM - DAY

Adam stands before the mirror, wet, a towel around his waist. He takes a look at himself in the mirror. A hard look.

In walks NATALIE GIBSON, a dark-eyed beauty. She's half-dressed for work and in a rush.

ADAM
Do I look different to you?

Natalie barely looks at him.

NATALIE
You shaved your mustache.

ADAM
I never had a mustache.

NATALIE
Then, no.

She pushes a button on the bathroom mirror, and a WHOOSH of air instantly dries Adam and defogs the bathroom.

We now see digital read-outs of vital personal and household statistics continually scrolling along the mirror's margin. The day's schedule, stock portfolio tracking, sports scores, a grocery list...

(CONTINUED)

8 CONTINUED: 8

Adam ignores the read-out and continues to study himself in the mirror.

ADAM
I don't feel any different.

Natalie brushes her hair and puts on her earrings.

NATALIE
Did you feed the dog yet?

ADAM
You don't look any different. In fact, you look better than the day I met you.

Natalie stops and looks at Adam, touched.

NATALIE
If you're trying to get your present early, it worked.

She opens a drawer and pulls out a WRAPPED PACKAGE.

NATALIE (CONT'D)
Happy birthday, honey.

He smiles, surprised. She hands it to him, and he unwraps it quickly revealing...a CIGAR BOX.

Adam looks to Natalie, is it really what he hopes it is? He lifts the lid...

Inside the box, we see a tired old CIGAR BUTT and a ZIPPO LIGHTER.

Adam's incredulous, speechless. He picks up the cigar butt reverently. Smells it.

NATALIE (CONT'D)
You like it?

ADAM
How'd you get it?

NATALIE
I found it a couple months ago when I cleaned out the attic. Must be ancient. Might be a little stale.

Adam pops the cigar in his mouth. Savors the taste.

8 CONTINUED: (2) 8

ADAM
We could get arrested for this.

NATALIE
I know.

Natalie grabs the cigar from his mouth, drops it back into the box, and puts it back in the drawer.

NATALIE (CONT'D)
You can smoke it tonight. In the garage. After Clara goes to bed.

Adam grabs Natalie and pulls her close.

ADAM
You know how cigars make me feel.

She smiles. They almost kiss...

CLARA (O.S.)
Happy birthday!

Their daughter CLARA (8, precocious) bounds in and jumps up on Adam's back. Adam winces, groans.

NATALIE
Honey, get down. You're getting too old for that.

CLARA
I am not.

NATALIE
I meant your father.

ADAM
Very funny.

Clara jumps down. Adam straightens his stiff back.

CLARA
Come on, dad. I made you breakfast. *

9 INT. GIBSON HOME, KITCHEN - MORNING 9

Adam sits at the table, spooning soggy kids cereal into his mouth. Clara watches him, excited. He takes a big bite and smiles at her, feigning that it tastes good.

In the background, a commercial plays...

10 ON THE TELEVISION SCREEN (B.G.) 10

A puppy runs into a street. A car BRAKES, SWERVES, SKIDS. Too late. Cutaway...WHAM! We hear a kid SCREAM and CRY. A folksy REPET SPOKESMAN appears on the television screen.

REPET SPOKESMAN
Lost a four-legged loved one lately? Come to RePet where we eliminate life's little tragedies. Genetically regenerate your beloved family pet and have it back in your home the same day. Zero defects, guaranteed. Your child will never know the difference.

It cuts to a happy little boy hugging his good-as-new puppy.

11 Clara grabs two bananas off the table and holds them up for her dad. One banana is slightly orange. 11

CLARA
You want nacho-flavored or regular?

ADAM
Banana-flavored, thanks.

Adam takes the regular yellow banana.

CLARA
Dad, can I have a Sim-Pal?

ADAM
What is it?

CLARA
A life-size doll. A simulated friend that grows real hair and can do a lot of stuff.

ADAM
Can't your real friends grow real hair and do a lot of stuff?

CLARA
Yeah, but they all have Sim-Pals.

ADAM
Ask your mother.

CLARA
You're the greatest, dad!

11 CONTINUED: 11

Clara hugs Adam and runs out the door. Adam watches her go then quickly moves to the sink and dumps his bowl of cereal.

He goes to the refrigerator which is covered with drawings and photos. Adam notices one and pulls it off the door.

12 CLOSE ON THE PHOTO 12

It's the Gibson's on a tropical beach. Adam looks tan and years younger.

13 BACK TO SCENE 13

Adam studies the photo, then flexes his left biceps. Not bad. He puts the photo back, then opens the refrigerator.

CLARA (O.S.)
Dad! Come quick!

14 INT. GIBSON HOME, LIVING ROOM - MORNING 14

Adam hurries in to find Clara standing over OLIVER (a messy Old English Sheepdog) who's lying listlessly on the sofa.

CLARA
Oliver barfed on the couch.

Adam goes to the couch. Sees the barf.

ADAM
That's OK. We'll just never sit there again.

CLARA
He's sick. We should take him to the vet.

Adam pets Oliver who's lethargic and panting.

ADAM
He probably just ate something that didn't agree with him. Probably something nacho-flavored.

Adam studies Oliver, grows concerned. Natalie enters.

ADAM (CONT'D)
I think Oliver's sick. I'm gonna take him to the vet.

Alarmed, Natalie goes to Oliver, pets him.

14 CONTINUED: 14

NATALIE
Poor, Oliver. Let me take him.
You're car-pooling with Hank.

Natalie takes Oliver by the collar. Clara watches, worried.

NATALIE (CONT'D)
Come on, Clara. We're gonna be late.

ADAM
(to Clara)
Don't worry, honey. He'll be fine.

15 EXT. GIBSON HOME - DAY 15

Quiet neighborhood in the suburbs. A MAN in car idles at the curb. Adam exits his house and heads toward the car.

16 INT. HANK'S CAR - DAY 16

In the driver's seat is Adam's friend, HANK MORGAN, a disheveled bachelor. Adam climbs in, and Hank immediately notices Adam's cut himself shaving, evidenced by tissue paper stuck to his chin. *

HANK
You know, they invented something called the Laser Razor. Doesn't cut, nick, or scratch.

ADAM
I like the old razors. They remind me I'm alive.

Hank keys in a destination on the computerized navigational dashboard console. A beat, then the car announces...

CAR VOICE
Destination confirmed. Snowshoe Commuter Airport. ETA 46.2 minutes. Have a safe drive.

The car automatically pulls away from the curb and drives itself down the street.

(Note: The cars of the future look the same as today, but they all come with global positioning navigational systems. Self-driving is still possible but rarely ever done.)

HANK
So, how 'bout drinks after work?

16 CONTINUED: 16

ADAM
I know Natalie's throwing me a surprise party.

HANK
What makes you say that?

ADAM
I told her you told me.

HANK
You didn't! I'm a dead man.

ADAM
(laughs)
Don't worry. I didn't, but I had to know. Now, I do.

HANK
I can't believe I was so easy.

Adam pops a pill from a small bottle of ASPIRIN.

HANK (CONT'D)
Bad headache?

ADAM
Just the usual. So what's the plan? You take me for drinks after work, you bring me home a little late...

HANK
...and then you'd better act totally surprised. I can't have your wife mad at me. She'll set me up with one of her girlfriends again... *

17 EXT. SNOWSHOE COMMUTER AIRPORT - DAY 17

Small airport nestled at the base of the snowy mountains. Private planes and whispercrafts are parked on the tarmac. Hank parks, and they head toward a trailer.

HANK
I was gonna get you a virtual girl for your birthday, but Natalie would never speak to me again.

ADAM
You and your virtual girls. A grown man, and your primary relationship is with a piece of software.

(CONTINUED)

17 CONTINUED: 17

HANK
Hey, if all your senses tell you you got a beautiful woman on your lap, no need to look any further...she's there, buddy.

They reach the trailer where a small group of extreme SNOWBOARDERS are comparing scars.

SNOWBOARDER
This one I got over-rotating at The Drop. Took 'em two hours to chop me out. Compound fracture.

His compadre TRIPP (22, Greenpeace posterboy) lifts his shirt.

TRIPP
That's nothing. Check this out. Broke two ribs, punctured a lung doing junk at Torrey's Peak.

HANK
You snowboarders are pussies. I got a bigger one than that. Hey, Adam, show 'em your scar.

Adam rolls his eyes, then reluctantly lifts the hair on the back of his head revealing...

A NASTY SCAR at the base of his hairline.

HANK (O.S.) (CONT'D)
Shot in the head. Rain Forest Wars.

The SNOWBOARDERS are impressed.

SNOWBOARDERS
Nice zipper./That's a winner.

Hank and Adam head up the trailer steps.

ADAM
Why're you always doing that?

HANK
You almost got your head blown off. You might as well use it to impress people.

They enter the trailer. The sign hanging on the door reads:

Double-X Charter...*The X-treme X-press*

18 INT. DOUBLE-X OFFICE - DAY 18

A RECEPTIONIST holds up a message.

RECEPTIONIST
Someone from Michael Drucker's office just called. Said Mr. Drucker needs a charter today.

ADAM
(surprised)
Michael Drucker? The trillionaire?

RECEPTIONIST
I told him you were booked, but he wouldn't take no for an answer. *
Said you could name your price. *

HANK
Shit. Michael Drucker. I hear he's training to snowboard down Everest.

ADAM
(laughs)
That's ridiculous.

HANK
OK, well maybe it's not Everest, but he's a real thrill-seeker. He's trying to set some kind of record. Bet he's a big tipper. I'll take this one.

Hank grabs the message from the receptionist.

RECEPTIONIST
They specifically asked for Adam. Knew all about his military record.

Adam snatches the message from Hank.

ADAM
I'll say nice things about you.

HANK
Just because you rescued some panty-waist General. How long you gonna live off that? I flew just as many missions as you.

ADAM
Get over it.

(CONTINUED)

18 CONTINUED: 18

The phone RINGS. The receptionist answers it.

RECEPTIONIST
Double-X Charter?...One moment.
(to Adam)
It's your veterinarian.

19 INT. HIGH-RISE OFFICE, CORRIDOR - DAY 19

Natalie exits a conference room with several business men and women. A harried SECRETARY intercepts Natalie and hands her a cellular viewphone.

SECRETARY
It's your husband.

Natalie takes the phone and steps away from the group.

20 We see Adam's solemn face in the MINI-DIGITAL SCREEN. 20

NATALIE (O.S.)
Hey, baby. What's up?

ADAM
I just talked to the vet. They had to put Oliver to sleep.

Natalie's face falls.

NATALIE
What? They can't just do that.

21 INTERCUT NATALIE IN HER OFFICE AND ADAM IN HIS (with Natalie on the viewphone screen). 21

ADAM
It's the law. He had some kind of highly infectious canine virus.

That alarms Natalie.

NATALIE
Clara... She played with him all the time. He slept in her bed.

ADAM
Don't worry. I asked the same thing. The virus is harmless to humans.

NATALIE
(relieved)
Thank God.

(CONTINUED)

21 CONTINUED: 21

ADAM
How're we gonna tell Clara?

NATALIE
We're not. We're gonna go to RePet and get Oliver replaced.

ADAM *
I won't have some freak of science licking my daughter's face. Oliver will live on in our memories.

NATALIE
She's only eight.

ADAM
She's gonna have to learn about death someday. It's the natural process * of life. *

NATALIE
OK. Well while you're at it, why * don't you tell her all about rapists * and serial murderers too?

ADAM
That's not fair.

An EMPLOYEE passes. Natalie lowers her voice.

NATALIE
Come on. Let's just go to RePet. We'll have Oliver back tonight.

ADAM
OK, and while we're at it, let's bring your mother back, and maybe she can bring her first husband back. *

Natalie's secretary signals her from across the hall. Natalie * sees her and nods. *

NATALIE
(into the phone) *
Look. I can't talk about this right * now. We'll discuss it tonight.

22 EXT. SNOWSHOE COMMUTER AIRPORT, TARMAC - DAY 22

Talking on a headset, Adam watches Hank's whispercraft land.

(CONTINUED)

22 CONTINUED: 22

HANK (V.O.)
(on the headset)
I agree with Natalie. Everyone's doing it.

ADAM
Not me.

HANK (V.O.)
Hey, it's your birthday. You want your kid up all night crying because her dog died? Have at it.

The whispercraft blades rotate to a stop. Hank jumps out, and he takes off his helmet. Adam lifts his mouthpiece, and they head back to the Double-X trailer together.

ADAM
Don't you think it's even a little bit creepy?

HANK
It's not like Pet Sematary. I mean, these RePet animals, they come back, you can't tell the difference. Trust me. I had it done.

ADAM
Bullshit.

HANK
Really. Sadie my cat.

ADAM
(laughs)
You cloned your cat?

Hank shrugs, a little embarrassed.

HANK
She was a good cat. Fell out my condo window.

ADAM
Ouch.

HANK
Yeah...

ADAM
I didn't know you were sentimental.

22 CONTINUED: (2) 22

HANK
Neither did I. But boy, did I miss that cat.

ADAM
You really can't tell the difference?

HANK
Nope. Still drinks out of the toilet and eats Captain Crunch with me every morning. Zero defects, buddy. Just like the ad says.

They reach the Double-X trailer and head up the steps.

HANK (CONT'D)
Too bad cloning humans is illegal. We could bring back someone important. Like Einstein. Or Elvis.

ADAM
You're sick, you know that?

HANK
Just go down to RePet and check it out. What's it gonna hurt?

Adam considers that.

ADAM
All I wanted to do tonight was smoke my cigar. Now, my wife hates me. My daughter's gonna hate me.

HANK
So, be a man and knuckle under.

ADAM *
Thanks for your advice. *

Just then, a BLACK LIMOUSINE and two white VANS pass through the airport gates. Adam and Hank see the caravan coming.

HANK
Your date's here.

23 INT. DOUBLE-X OFFICE - MOMENTS LATER 23

Adam stands in front of his locker. Inside, we notice he has extra work shirts, pants, and boots. Hank watches Adam shrug on his flight jacket.

(CONTINUED)

23 CONTINUED: 23

HANK
Man, I'd hate to be you when you come home tonight without that dog.

Adam thinks about it. He's not looking forward to it.

HANK (CONT'D)
Come on. I'll take Drucker. You go to RePet. Take a cab.

ADAM
Drucker wants me, remember?

Hank grabs Adam's pilot's helmet. Puts it on. "A. GIBSON" is stenciled across the front.

HANK
So now I'm you.

Adam studies Hank. Indeed, you can't see his face through the tinted helmet visor.

ADAM
Suck in your gut.

Hank does. But Adam shakes his head, no. *

ADAM (CONT'D)
You need to join a gym. *

Hank takes off the helmet. *

HANK
Come on. It's not like we're gonna kiss or anything.

Just then, Drucker's burly BODYGUARD enters. Hank sets Adam's helmet down, acts casual.

BODYGUARD
(to Adam)
I need to check your vision and blood-alcohol level. It's just routine.

24 EXT. SNOWSHOE COMMUTER AIRPORT, TARMAC - SHORT TIME LATER 24

Carrying snowboarding gear, the BODYGUARD and an ASSISTANT escort trillionaire MICHAEL DRUCKER (45) to the whispercraft. If Ted Turner and Richard Branson had a baby, it'd grow up to be Michael Drucker. Drucker's fit, arrogant, and reckless.

24 CONTINUED: 24

DRUCKER
Remind the Senator just who it was who bought the state primary for him last year. And then tell him he'd better damn well be there when I need him. *

ASSISTANT
The Honorary Judge Nguyen wants to know what the meeting is about.

DRUCKER
Tell him it's about the future of mankind. *

They arrive at the thrumming whispercraft. Inside, the pilot waits. The bodyguard hands Drucker a safety helmet.

BODYGUARD
We've got people stationed every three-hundred yards on the mountain in case you --

DRUCKER
-- Get 'em out of my way. *

Drucker ignores the helmet and dons a baseball cap instead.

25 INT. WHISPERCRAFT - DAY 25

Drucker and the bodyguard climb in. Drucker looks to the pilot.

DRUCKER
Adam Gibson?

HANK
Accept no substitutes.

We now realize HANK's subbing in for Adam. We can't see his face clearly, but we know it's him.

DRUCKER
Let's go.

Hank nods, revs the motor, and lifts off.

26 EXT. WOODLAND MALL - DAY 26

Adam steps out of a cab, and it pulls away.

27 INT. WOODLAND MALL - DAY 27

SHOPPERS crowd this multilevel mass of consumerism. Adam walks along the promenade and finally comes to RePet.

28 A storefront TELEVISION loops a commercial for PASSERSBY. 28

REPET SPOKESMAN
Dog? Cat? Bird? Iguana? Have your beloved family pet back home today. Zero defects, guaranteed. Free groom and flea treatment included. Immunizations are extra...

29 BACK TO SCENE 29

Adam goes to enter the store, but he's stopped by a picketing ZEALOT who shoves a flyer into his hands.

ZEALOT
Save your soul, man. God doesn't want you to go in there.

ADAM
Then God shouldn't have killed my daughter's dog. *

Adam pushes past the zealot and enters the store.

30 INT. REPET STORE - DAY 30

The store is filled with KIDS and ADULTS, filling out forms and standing in lines. Adam watches multiple televisions which play infomercials on each phase of the cloning process.

REPET SPOKESMAN (V.O.)
It all begins with the growing of "blanks," animal drones stripped of all characteristic DNA, in accelera-tion tanks back at the RePet factory.

31 On the SCREEN, we see a 360°-view of a motionless dog with colorless eyes and fur growing in an embryonic tank. 31

REPET SPOKESMAN (V.O.)
In stage two, your pet's DNA is extracted from a lock of fur or drop of blood and then infused on a cellular level into the blank.

On the screen, a laser blasts down hard on the blank dog.

(CONTINUED)

31 CONTINUED: 31

The massive cellular infusion commences. In a rippling effect, the blank's cells absorb the new DNA, and its eyes and hair color instantly change.

REPET SPOKESMAN (V.O.) (CONT'D)
In the final stage, using RePet's patented cerebral syncording process, all of your pet's thoughts, memories, and instincts are painlessly transplanted via the optic nerve.

Finally, a WHITE LASER passes over the dog's eye. A beat, then the dog BLINKS.

REPET SPOKESMAN (V.O.) (CONT'D)
And voila...Rover.

The dog BARKS on cue, then runs to his master.

REPET SPOKESMAN (V.O.) (CONT'D)
It's as simple as that. Here are some before-and-after cases. Can you tell the difference?

Several impressive before-and-after cases flash across the screen. Dogs, cats, snakes, hamsters. Indeed, you cannot tell the difference between the real pets and the clones.

32 BACK TO SCENE 32

Adam watches the screen, amazed.

SALESMAN (O.S.)
You look like a man who just lost his best friend.

Adam turns and finds a RePet SALESMAN standing behind him. This guy's a pro. A career salesman. He's sold cars, shoes, televisions; now, he sells clones.

SALESMAN (CONT'D)
Dog, right?

ADAM
My daughter's.

SALESMAN
That's horrible. What was its name?

ADAM
Oliver.

32 CONTINUED: 32

SALESMAN
Big...? Small...?

ADAM
Sheepdog.

SALESMAN
Well, you're in luck. This week, we're having a special. 20% off on the DNA infusion of all large canine blanks. Has Oliver been cerebrally syncorded lately?

ADAM
Not that I know of.

SALESMAN
Exactly when did Oliver die?

ADAM
I don't know. Sometime this morning.

SALESMAN
Perfect. You can still do a postmortem syncording. It costs a little extra, but believe me, it's worth it. You'll have Oliver back in your daughter's arms tonight. But you gotta act now. There's only a 12-hour window on a deceased donor's brain, assuming it's intact.

That stops Adam.

ADAM
You know what? This is all just a little too weird for me.

SALESMAN
I know what you're thinking. Pod people pets. Stepford animals...

ADAM
Frankenstein's monster.

SALESMAN
We get that a lot. Let me assure you RePets are not like that. They're not biological robots. They know all the tricks you've taught them.
(MORE)

32 CONTINUED: (2) 32

SALESMAN (CONT'D)
They remember where they've buried all their bones. They are exactly the same real, free-thinking animals they once were. They don't even realize they're clones.

ADAM
Sounds like a lot of mumbo-jumbo science to me.

SALESMAN
I know. But hell, I don't understand how my refrigerator works either. That doesn't mean a million people don't use 'em everyday.

The salesman grabs a brochure from a display case.

SALESMAN (CONT'D)
You should go down to our factory at the Replacement Research Center. Take the tour. It's free. You can see the procedure first hand.

Adam studies the colorful brochure, then...

ADAM
My friend wants to clone Elvis. And Einstein. *

The salesman laughs.

SALESMAN
Everyone does, but cloning humans is a capital offense. Not to mention, syncording a human brain is impossible. It's much too complex, although some people in this room might qualify. *

ADAM
I think I'm gonna get a new puppy instead. *

SALESMAN
You're at the right place for that. * RePet has its own line of perfect * canines genetically tailored to your needs. Our Missy series is great with children. She's our best seller.
(MORE)

(CONTINUED)

32 CONTINUED: (3) 32

SALESMAN (CONT'D)
Or, try Bruno if you're looking for a good watchdog.

ADAM
Or maybe I could get a dog that was actually born from a mother dog that actually mated with a father dog. Or doesn't that happen anymore?

SALESMAN
Sure, but it's awful risky. You never know what you're gonna get. *

Adam considers that. He's unsure, conflicted. He looks toward the exit... *

33 ACROSS THE PROMENADE IS A TOY STORE. 33

The toy store window displays several life-size Barbie-like robot dolls. The advertisement reads, "SIM-PAL. THE BEST FRIEND MONEY CAN BUY!"

BACK TO SCENE *

SALESMAN *
So whaddaya say? You in? *

ADAM *
I might be back. *

The salesman watches Adam as he exits toward the toy store. *

SALESMAN *
(to himself) *
You'll be back. *

34 INT. BEER.COM BREWERY - DAY 34

Sipping a beer and watching the entrance, Adam sits at the bar. A SIM-PAL with light-brown hair sits next to him.

The bar is equipped with biometric drink stations which look like futuristic nickelodeon machines.

A BAR PATRON also sits at the bar. A busty female BARTENDER stands behind the counter, flirting with Adam.

LADY BARTENDER
Trust me. Your daughter will love that simulated friend. My niece has one. She takes it everywhere.

(CONTINUED)

34 CONTINUED: 34

ADAM
It won't make up for her dog, but I just couldn't get one of those cloned animals. They give me the willies.

BAR PATRON
Don't worry. You did the right thing. RePets might look and act the same, but they don't got no soul. Only God can do that. Hey, barkeep. I need to reload over here.

The lady bartender reluctantly tends to the bar patron.

LADY BARTENDER
Brain-stim again?

BAR PATRON
Yeah. Gin and tonic. Easy on the tonic this time.

The bartender punches a code into the drink station, and the bar patron leans into the headset. It glows for a moment as his brain is "drink" stimulated. A beat, then the bar patron sits back, more inebriated.

Adam watches him, disconcerted.

ADAM
How can you drink that way?

BAR PATRON
Saves me wear and tear on my liver, my old lady can't smell it on my breath, and I never have to get up to take a leak.

Adam checks his watch, then looks to the bartender.

ADAM
You sure you haven't seen my friend? About my height. Brown hair. Talks a lot.

LADY BARTENDER
I never forget a customer.

ADAM
We must've gotten our signals crossed.

Adam polishes off the last of his beer.

34 CONTINUED: (2) 34

LADY BARTENDER
Can I get you another? I love serving old-time liquid drinkers.

ADAM
No, I gotta go. Can't be late for my own surprise party.

Adam pays his tab by pressing his thumb on a BIOMETRIC READER which laser-scans his thumbprint. Adam stands.

ADAM (CONT'D)
If my buddy shows up, tell him I went home.

LADY BARTENDER
Don't forget your doll.

Adam smiles gratefully, then grabs the Sim-Pal and exits.

35 INT. BULLET COMMUTER TRAIN, MOVING - NIGHT 35

Holding a SIM-PAL with dark brown hair, Adam rides in a packed train car of COMMUTERS. He rehearses how he's going to break the bad news to Clara.

ADAM
I'm sorry, Clara, but Oliver's dead.

He cringes at himself. Too abrupt.

ADAM (CONT'D)
Oliver was very sick and had to be put down.

That's worse...

36 EXT. GIBSON HOME - NIGHT 36

Carrying the SIM-PAL with dark brown hair, Adam continues rehearsing as he makes his way up the driveway.

ADAM
Clara, sweetie, honey, Oliver had to go to Heaven.
(mimics Clara)
"What's Heaven, daddy?"
(himself)
It's a really beautiful place.
(MORE)

(CONTINUED)

36 CONTINUED: 36

ADAM (CONT'D)
(mimics Clara)
"Why can't I go there too?"
(himself)
Shit Oliver, why'd you have to die?

Just then, a loud BARKING interrupts. Adam stops; he recognizes that bark. Adam goes to the fence and peers over.

In the backyard, we see that OLIVER IS ALIVE AND KICKING! The RePet Oliver bounds over to Adam, excited. Adam backs away from the gate, seething.

ADAM (CONT'D)
Natalie...

Adam heads to the front door, determined. As he storms up to the front steps, he hears a chorus of...

VOICES (O.S.)
Happy Birthday to you...

Confused, Adam hurries to the front window and peers in.

37 FROM HIS POV 37

We see Natalie, Clara and all of Adam's FRIENDS and NEIGHBORS standing in the living room around a birthday cake, singing "Happy Birthday" to...

A CLONE OF ADAM. Wearing a brand new Aloha party shirt, the clone looks and acts like our Adam in every way. Every mannerism. Every little nuance.

PARTIERS
Happy Birthday, dear Adam. Happy Birthday to you!

CLARA
Make a wish! Make a wish, dad!

38 BACK TO SCENE 38

Adam's face drops, shocked and horrified. Unable to move, Adam watches the surreal moment in slo-mo and MOS.

39 FROM ADAM'S POV 39

The clone blows out the candles. Clara helps him. POOF! The candles go out, and everyone CHEERS. The clone kisses Natalie and hugs Clara.

40 BACK TO SCENE 40

It's as if Adam's just been gut-punched. He finally gathers himself and reaches for the front door but is stopped by...

MAN'S VOICE (O.S.)
Adam Gibson.

Adam whips around to find a man, a corn-fed bruiser in a business suit, step out of the shadows. This is VINCENT.

ADAM
Who're you?

A woman also wearing a suit steps in behind Adam. This is TALIA (26), a petite and muscular ballbuster.

TALIA
Come with us, please.

ADAM
What the hell's going on here?

VINCENT
Just cooperate, and everything will be fine.

ADAM
"Fine"?
(points to the window)
Someone's in my house, eating my birthday cake with my family...and it's not me.

TALIA
We know. We're here to help.

ADAM
Then, get him out of there.

VINCENT
It's a little more complicated than that.

Now, Adam notices a modern SUV parked at the curb.

TALIA
Listen. There's been a Sixth Day violation. A human was cloned. That human was you.

40 CONTINUED: 40

ADAM
That's impossible.

VINCENT
Trust us. It's not.

Adam looks back inside the window. Sees himself.

ADAM
Why me?

TALIA
That's what we're trying to figure out, but we need you to come with us and explain a few things.

Adam still doesn't move.

VINCENT
Please. Just come with us.

Vincent tries to take Adam by the arm, but Adam pulls away.

ADAM
I don't know who the hell you people are, but I'm going inside my house.

Adam turns to go into his house but is stopped by...WHAM! Vincent slams the butt of his GUN down hard on the back of Adam's head. Adam drops, out cold.

VINCENT
No, you're not.

Vincent points his gun to Adam's head, but Talia stops him.

TALIA
Not here.

They both look inside the front window. In the living room, the partiers rage oblivious. Talia grabs one of Adam's arms.

TALIA (CONT'D)
Get the doll.

Vincent scoops up the SIM-PAL, then grabs Adam's other arm. They drag Adam down the front walk toward the SUV.

ON ADAM as he's dragged...he comes to. He watches groggily as his life slips away from him...his house getting farther and farther away. He looks toward the SUV.

40 CONTINUED: (2) 40

The SUV door opens, revealing two more MEN:

WILEY (23). A wild-eyed and unpredictable carnivore, and...

MARSHALL (the Road Runners front-office executive from the opening sequence). He checks his watch.

MARSHALL
All right. Let's hurry up. I got a dinner meeting.

ON ADAM

He knows this is it. In one swift motion, Adam yanks Talia down, grabs her hand, and FIRES her gun into the SUV...FOOOSH!

Talia jerks her gun away. The blast goes wide. The gun shot is not loud. Rather it is a quiet burst of pure antimatter energy which blows a smoldering hole through the SUV's side window.

Wiley returns FIRE at Adam...FOOOSH!

On instinct, Adam yanks the SIM-PAL into the path of the gunfire. It catches the BLAST square in its chest. It SQUEALS in simulated pain.

Adam throws the screaming doll at Wiley, then races across the lawn.

Talia chases Adam with gunfire. FOOOSH! FOOOSH! FOOOSH! But Adam disappears behind the house.

Wiley tosses the smoldering, SQUEALING doll into the SUV and slams the door on it, then they all fan out in pursuit.

41 INT. GIBSON HOME, LIVING ROOM - NIGHT 41

The music is playing at party level. The celebration is in full swing. Natalie hands the clone Adam a beer.

NATALIE
Were you really surprised?

CLONE
Didn't I look surprised?

NATALIE
Hank told you, didn't he?

The clone smiles, swigs his beer. Natalie scans the room.

(CONTINUED)

41 CONTINUED: 41

NATALIE (CONT'D)
Where is Hank anyway?

42 EXT. GIBSON HOME, GARAGE - NIGHT 42

Vincent shines a laser flashlight through a dirty window. Inside the garage is a minivan and an antique HUMMER parked on a low service ramp. Wiley admires it.

WILEY
Look at that thing. Wonder if it still runs.

Suddenly, Oliver lunges at the back yard fence, ferociously BARKING at the intruder. Wiley recoils.

WILEY (CONT'D)
Piece of shit dog. Shut up!

He points his gun at Oliver, starts squeezing the trigger...

BOOM! The garage door EXPLODES as the Hummer CRASHES through it and down the driveway.

Wiley spins and turns his gun on the Hummer, raking it with gunfire as it accelerates past them. Vincent races after it...firing. The passenger side window shatters.

43 INT. GIBSON HOME, KITCHEN - NIGHT 43

Now, the PARTIERS all stop upon hearing the commotion outside. Natalie exchanges a worried look with the clone.

NATALIE
What was that?

44 EXT. GIBSON HOME, DRIVEWAY - NIGHT 44

The Hummer accelerates backwards down the driveway. Talia races across the yard, intercepting the vehicle in the middle of the driveway.

As the Hummer zips past, Talia flings herself at the car...and grabs hold. She pulls herself through the broken passenger door window...

45 INT. HUMMER - NIGHT 45

Talia falls into the passenger seat, and instantly, her gun is pressed to Adam's temple.

45 CONTINUED: 45

TALIA
Stop the car!

Adam glances in his rearview mirror, then...

ADAM
OK.

He GUNS the gas.

46 EXT. STREET IN FRONT OF THE GIBSON HOME - NIGHT 46

The Hummer charges into the street and PLOWS right into a parked car, totaling it.

47 INT. HUMMER - NIGHT 47

The impact of the crash knocks Talia hard into the dashboard. Her GUN flies out of her hand and skids across the car floor.

Talia sees her gun, goes for it...but Adam beats her to it. Adam points it at her. She freezes. Adam slams the car into drive and takes off down the street.

48 EXT. GIBSON HOME, DRIVEWAY - NIGHT 48

Wiley, Marshall, and Vincent hurry to their SUV.

WILEY
Awright! Car chase!

49 EXT. NEIGHBORHOOD STREET - NIGHT 49

The Hummer speeds around a corner of the suburban street, SCREECHING, sliding, then whips past us! We hold a moment, then WHOOSH...the SUV zips past in pursuit.

50 EXT. GIBSON HOME - NIGHT 50

The clone Adam, Natalie, and the other partiers rush out the front door and survey the wreckage.

NATALIE
Oh my God...

CLONE
Some punk stole my car.

NATALIE
Our new van?

(CONTINUED)

50 CONTINUED: 50

CLONE
No. My Hummer.

NATALIE
Who'd want that old piece of junk?
It doesn't even have a Nav-System.

51 EXT. SUBURBAN HIGHWAY - NIGHT 51

The Hummer shoots into heavy traffic, cutting off an automated BIG RIG which automatically swerves to avoid the collision. Automated vehicles all veer and decelerate around the automotive dinosaur as Adam speeds through traffic.

52 INT. SUV - NIGHT 52

Marshall in the driver's seat. Wiley in the passenger seat. Vincent's in the back with the crying SIM-PAL.

CAR VOICE
Please secure back seat passenger's safety harness. Please secure...

MARSHALL
Buckle up the damn doll, Vincent!

Vincent does as told. The car voice stops. Through the windshield, we see the Hummer speeding away.

MARSHALL (CONT'D)
Shit. We're losing him. Nav-System OVERRIDE now!

CAR VOICE
Impulse drive activated. All safety systems remain active per Federal Transportation Law 14.2. Have fun!

Marshall stomps on the accelerator. The SUV shoots forward.

CAR VOICE (CONT'D)
Warning. You are exceeding the posted velocity for this thoroughfare.

The SIM-PAL continues to wail.

MARSHALL
Do something about that thing.

Vincent shoots the doll...blows its head off. Silence.

53 INT. HUMMER - NIGHT 53

Adam drives on adrenaline, living a nightmare. He glances in the rearview mirror. The SUV is gaining on him. He turns to Talia, presses the gun into her throat.

ADAM
Who are you people?

TALIA
Shoot me. I'm not afraid to die.

She swings at Adam...but he catches her punch.

ADAM
Oh yeah? Are you afraid of pain?

Adam SQUEEZES her fist...hard. Talia winces. It hurts.

ADAM (CONT'D)
Who...are...you?

Adam SQUEEZES harder. We can almost hear her bones breaking. Talia reluctantly relents, grimacing in pain.

TALIA
I was hired to kill you. That's all I know.

54 EXT. SUBURBAN HIGHWAY - NIGHT 54

The Hummer appears in the distance, speeding toward us in the middle of three lanes. The SUV gains on his flank.

55 INT. HUMMER - NIGHT 55

Adam's eyes dart to the rearview mirror, then back to Talia.

ADAM
Why was I replaced?

TALIA
They thought you were dead.

ADAM
Dead? Why?

TALIA
It was a mistake.

55 CONTINUED: 55

ADAM
No shit. Why kill me? Why not the clone?

TALIA
He doesn't know he's a clone. He thinks he's you.

ADAM
Well, let's tell him he's not and shoot him. *

TALIA
Don't you get it? He got home first. You saw him; he didn't see you. You're screwed. He's gonna live out the rest of your boring little life and never be the wiser.

Adam loses it. He shoves the gun to her forehead.

ADAM
I want my family back!

TALIA
You make contact with your family, and they will all be killed. *

56 INT. SUV - NIGHT 56

Marshall pulls alongside the Hummer. Wiley grins maniacally, rolls down his window, aims his gun at Adam's head, squeezes the trigger...

57 INT. HUMMER - NIGHT 57

FOOOSH! Just as Wiley fires, Adam ducks. The tracer blows through the window and slams into Talia, leaving a gaping cauterized hole where her neck used to be. She drops dead.

Adam pulls the wheel hard to the left.

58 EXT. SUBURBAN HIGHWAY - NIGHT 58

The SUV automatically drops back as the Hummer cuts it off.

59 INT. SUV - NIGHT 59

Adam is a car-length ahead now.

(CONTINUED)

59 CONTINUED: 59

CAR VOICE
Safety override. Please be aware of road rage.

MARSHALL
Dammit, Wiley!

WILEY
He ducked.

MARSHALL
Blow his tires out.

Wiley unbuckles his safety harness and leans out his window.

CAR VOICE
Please secure passenger seat safety harness. Please secure passenger...

60 EXT. HUMMER - NIGHT 60

FOOOSH! Wiley blows the left rear tail light off, leaving hot, charred metal.

61 INT. HUMMER - NIGHT 61

Adam looks to the rearview mirror. In it, Adam can see Wiley with most of his body hanging out of the SUV taking aim...

Adam's foot SLAMS on the BRAKE!

62 EXT. HUMMER TIRES - NIGHT 62

The tires SCREECH, smoking, skidding as the Hummer stops.

63 INT. SUV - NIGHT 63

CAR VOICE
Obstacle head. Safety override.

WHAM! The SUV stops on a dime. Silent...except for Wiley yelling as he is thrown.

WILEY
NOOO!!!

64 INT. HUMMER - NIGHT 64

SMASH! CRASH! Wiley flies head-first through the rear window, then head and shoulders through the front windshield.

(CONTINUED)

64 CONTINUED: 64

Adam looks over at the impaled body, then hits the gas.

65 EXT. HUMMER HOOD - NIGHT 65

Wiley's head bumps against the hood as Adam accelerates.

66 INT. SUV - NIGHT 66

Pissed, Marshall pulls out his gun as he hits the accelerator.

MARSHALL
Wiley, you idiot!

67 INT. HUMMER - NIGHT 67

Adam pulls the wheel hard to the right.

68 EXT. SUBURBAN HIGHWAY - NIGHT 68

The Hummer slews right and CRASHES through a construction barricade with warning lights leading to an on-ramp.

69 INT. HUMMER - NIGHT 69

Adam over his shoulder. The SUV is right on his ass.

Adam looks ahead. Can't see shit. Who cares? He guns it.

70 EXT. ON-RAMP - NIGHT 70

The Hummer accelerates up the inclining on-ramp, the SUV gaining. Then miraculously, the SUV falls back.

71 INT. SUV - NIGHT 71

CAR VOICE
Highway 2106 on-ramp construction incomplete. Automatic brake employed. Projected completion date: October 12. Please use alternate route.

Marshall bangs the computer dashboard in frustration.

72 EXT. ON-RAMP - NIGHT 72

The Hummer races to the edge unaware of the impending doom...

73 INT. HUMMER - NIGHT 73

Adam sees the SUV fall behind. Concerned, he looks ahead. Now, he sees why. Only ten more yards of road. After that, nothing but sky.

Adam smashes down on the brakes.

74 EXT. ON-RAMP - NIGHT 74

The Hummer SKIDS. The tires burn, catching the concrete. Finally, the Hummer stops...right at the edge. The SUV pulls to a neat stop a safe distance from the edge.

75 INT. HUMMER - NIGHT 75

Adam checks his rearview mirror. Sees the assassins pile out of their SUV, toting weapons, coming his way.

Adam looks ahead. It's a three-story drop to nothing but icy rocks and concrete below.

Adam weighs his options. He quickly buckles his seatbelt, then SLAMS his foot on the GAS...

76 EXT. ON-RAMP - NIGHT 76

The assassins stop in their tracks and watch shocked as the Hummer charges over the edge.

77 INT. HUMMER - NIGHT 77

Adam braces himself, helpless as he careens down...down...

78 FROM ADAM'S POV 78

The rocky terrain below hurls up at us. A moment of quiet free-fall then...BAM! The Hummer SLAMS into the icy rocks...

Talia and Wiley are catapulted on impact.

79 EXT. ROCKY RAVINE - NIGHT 79

The Hummer crumples. Glass and metal shrapnel goes flying.

80 INT. HUMMER - NIGHT 80

The broken glass and crunched metal settles. Adam blinks, stunned. He's ALIVE.

80 CONTINUED: 80

Talia and Wiley's bodies lie twisted and lifeless several yards ahead on the rocky floor of the ravine.

Adam checks his head. Comes up with blood. He looks around. Smells the air. Gas trickles from above forming a lethal pool on the floorboards beneath him.

Adam tries the driver's side door, but it's jammed shut.

81 EXT. ON-RAMP - NIGHT 81

Marshall and Vincent stand at the edge and peer down at the smoking pile of Hummer wreckage below.

VINCENT
That was spectacular. Don't get to see car accidents like that anymore.

MARSHALL
Except in the old flat-movies.

VINCENT
Too bad it didn't explode.

They look at each other. Shrug. Take aim at the Hummer...

82 EXT. ROCKY RAVINE - NIGHT 82

FOOOSH! FOOOSH! FOOOSH! White-hot BLASTS obliterate several snow-covered rocks near the Hummer.

83 INT. HUMMER - NIGHT 83

Adam recoils as blasts hit the Hummer. FOOOSH! FOOOSH! One blast grazes the driver's side door. FOOOSH! The metal on the door smolders, weakened.

With a painful grunt, Adam heaves his bruised body against the door. Metal creaks. This time, it gives.

84 EXT. ROCKY RAVINE - NIGHT 84

BLASTS kick up smoke and debris all around. FOOOSH! FOOOSH! Adam shimmies out the bent door and falls to the ground.

85 EXT. ON-RAMP - NIGHT 85

Marshall spots Adam.

85 CONTINUED: 85

MARSHALL
Sonuvabitch! He's alive.

Marshall chases Adam with gunfire. FOOOSH! FOOOSH! FOOOSH!

86 EXT. ROCKY RAVINE - NIGHT 86

Adam dives behind the Hummer and jumps over an icy boulder just as...a BLAST hits the Hummer's GAS tank. KA-BOOM!

87 EXT. ON-RAMP - NIGHT 87

Marshall and Vincent duck for cover as the Hummer EXPLODES in a great fiery display. BOOM! BOOM! BOOM! Burning shrapnel rains down on them. Their eyes scan the ravine clouded with smoke and fire. Finally they see...

88 ADAM RUNNING OUT OF SHOOTING RANGE 88

89 ON MARSHALL as he watches Adam disappear in the distance. 89

MARSHALL
Let's go get their bodies. I need to ask Talia some questions.

90 EXT. REPLACEMENT RESEARCH CENTER - NIGHT 90

Replacement's high-rise TWIN TOWERS are the highlight of the downtown skyline. In the plaza below...

An unruly group of religious ACTIVISTS is held back by POLICE. They carry placards quoting Biblical passages and angrily chant slogans protesting the cloning of human organs.

ACTIVISTS
There is but one Creator!/Make love not clones!/Stop organ and pet cloning!/Animals have feelings too! *
*

Luxury sedans and limousines file past the protesters, dropping off PARTY GUESTS in black-tie attire. The guests ignore the protesters as they make their way to the center's glass atrium lobby.

91 INT. EAST TOWER, WEIR ORGAN TRANSPLANT CLINIC - NIGHT 91

GUESTS exit the elevators and join this black tie affair. DOCTORS and ADMINISTRATORS sip champagne with wealthy BENEFACTORS and POLITICIANS. A BANNER hanging across the lobby reads, "WEIR ORGAN TRANSPLANT CLINIC -- GRAND OPENING."

(CONTINUED)

91 CONTINUED: 91

The Weir clinic itself takes up ten floors of the Replacement east tower. This floor has recently been refurbished and serves as the clinic's patient reception area.

The centerpiece of the lobby is a talking HOLOGRAPH of a learned gentleman. He greets party guests as they enter.

GRAHAM HOLOGRAPH
Hello. I'm Dr. Graham Weir. Welcome to the Weir Organ Transplant Facility funded by Replacement Industries and the Federal Insurance Corporation.

The partiers move past the holograph, unfazed. Nearby, a REPORTER interviews the <u>real</u> DR. GRAHAM WEIR (60), an intense, erudite man.

REPORTER
...Genetically engineered organ cultivation has already saved thousands of lives, including many of the guests here at this dedication gala tonight. The architect of this ground-breaking procedure is this man, Dr. Graham Weir, now a candidate for the Nobel Prize. Dr. Weir, there are many people protesting outside your clinic tonight. They feel your science has gone too far, that you're playing God.

GRAHAM
I am a man of medicine. God gave me the means and intelligence to save lives, and that is all I am doing.

REPORTER
You've been aggressively campaigning for the repealment of the Sixth Day law which would pave the way for complete human cloning.

GRAHAM
Last year, my wife Katherine nearly died of cancer but luckily went into remission. Others are not so lucky. Given the chance, human cloning could eliminate all premature death. For decades scientists have been looking for a cure to cancer and other terminal diseases. I say, let's cure death.

(CONTINUED)

91 CONTINUED: (2) 91

REPORTER
Dr. Weir, thank you for your time.

The reporter moves on to interview others.

We FOLLOW Graham as he makes his way through the throng. A heavy-set SENATOR (accompanied by his WIFE and an AIDE) steps into Graham's path, grabs his hand, and shakes it.

SENATOR BRADSON
I gotta thank you, doc. Before you discovered this organ cloning thing, all I could do was lie in bed waiting for someone else to die so I could get their heart. Now, look at me.

The Senator eats from a plate full of hors d'oeuvres.

GRAHAM
It's nice to see the fruits of my labors, Senator.

Graham smiles pleasantly, but he is distracted. His eyes scan the crowd.

WIFE
And it's Bob's heart, not some baboon's.

GRAHAM
Genetically speaking.

A WAITER passes and offers the group champagne. The Senator grabs one and gulps it, but Graham politely declines.

SENATOR BRADSON
Go on. Drink up! You can always get a new liver!

The Senator laughs with his mouth full of food.

JOHNNY (O.S.)
Dr. Weir!

All heads turn to find...JOHNNY PHOENIX, the Road Runners quarterback. Johnny drips in gold, arrogance, and bad taste.

GRAHAM
Johnny. How're you feeling?

Last time we saw Johnny Phoenix, he was paralyzed, not to mention, dead.

(CONTINUED)

91 CONTINUED: (3) 91

JOHNNY
I'd say I was feeling like a million bucks, except I'd hate to take a cut in pay.

Johnny winks at the group who all laugh.

SENATOR BRADSON
You gotta learn to get on the ground before they hit you. You could get killed out there.

Graham continues to scan the crowd, then politely...

GRAHAM
Excuse me.

Graham moves through the party. We follow him as he searches for something or someone. He passes a female DOCTOR.

DOCTOR
Graham. How's Katherine?

GRAHAM
Great. Thank you for asking. Now, if I could only find her...

Graham moves on. A BENEFACTOR intercepts him.

BENEFACTOR
Dr. Weir! There you are.

The benefactor pulls Graham over to a group of POLITICIANS and MICHAEL DRUCKER, the trillionaire.

BENEFACTOR (CONT'D)
Tell 'em. You can clone a whole human. Like a RePet, right?

GRAHAM
It's a little more complicated than that, but yes, all the same rules would apply.

BENEFACTOR
(to his friends)
Told you so.

BENEFACTOR'S WIFE
Bill could use a new body. Could you make him younger?

(CONTINUED)

91 CONTINUED: (4) 91

They all laugh...except a LADY SENATOR.

LADY SENATOR
That's exactly the problem. Everyone would be young and thin...

DRUCKER
...and happy.

They all laugh some more.

LADY SENATOR
It's eugenics. It's playing God, and I for one am glad there's a law against it.

She walks away, disgusted. They watch her go.

DRUCKER
If it weren't for religion and government, we could all live forever. * *

They all laugh and toast each other. A WAITRESS passes. Graham stops her.

GRAHAM
Have you seen my wife?

92 INT. LADIES RESTROOM - NIGHT 92

A WOMAN is here, solemnly studying herself in the mirror. This is KATHERINE WEIR (50), a handsome woman with soft eyes. A beat, then a KNOCK at the door.

GRAHAM (O.S.)
Katherine? Are you in there?

Graham pokes his head in, sees his wife, and enters. No one else is here. Graham studies Katherine, concerned.

GRAHAM (CONT'D)
Are you all right?

KATHERINE
This is wrong, Graham.

GRAHAM
(sighs)
We've been over this.

KATHERINE
I don't belong here.

(CONTINUED)

92 CONTINUED: 92

He takes her hand.

GRAHAM
You do belong here. I can't live *
without you. The law is wrong. *

93 INT. EAST TOWER, WEIR ORGAN TRANSPLANT CLINIC - NIGHT 93

Graham exits the restroom just as an under-dressed MARSHALL crosses the reception area. The two men see each other.

GRAHAM
What're you doing here?

MARSHALL
We got a problem.

Graham digests this. He is not pleased.

94 INT. SIXTH DAY DNA INFUSION LAB - NIGHT 94

Futuristic, high-tech medical research lab. It is sleek and uncluttered with state-of-the-art security and computer systems. White coated TECHNICIANS man the arcane machinery.

A huge cylindrical chamber sits as the lab's centerpiece. Inside the chamber is...

A HUMAN BLANK. An albino androgynous drone stripped of all characteristic DNA. Its skin is gooey. Not quite formed.

A technician activates the infusion sequence. Suddenly, the chamber WHIRS. Genome chains scroll rapidly across the alloyglass casing. It builds to a crescendo...

WHAM! A LASER BLASTS down hard on the blank's chest. Its back arches briefly as the massive DNA infusion commences.

Like a hyper-infectious virus, the cells absorb the new DNA, and the blank morphs from the center outward, hair changing color, skin and bone structure morphing, until we recognize...

A NAKED WOMAN. Talia to be exact. Except her hair looks different. Mousy color. Long and wild.

95 INT. SIXTH DAY SYNCORDING LAB - NIGHT 95

A mammoth computer systems laboratory with floor-to-ceiling databanks surrounding a syncording station at which several TECHNICIANS work.

95 CONTINUED: 95

MARSHALL and GRAHAM (still dressed to the nines) stand over Talia's seminude, newly manufactured body. She looks like she's sleeping. A heart monitor BEEPS in the background.

MARSHALL
He's an ex-Navy Op. Twice decorated.

GRAHAM
Marshall, do you realize what will happen to us if we don't find him?

MARSHALL
A minor setback. Don't worry.

Graham turns to Talia, opens her eye lid, then scans a LASER WAND over her pupil. He steps back. A long beat. Then...

Talia suddenly comes awake SCREAMING and flailing wildly. She falls off the table.

TALIA
Goddammit sonuvabitch!!!

She stops, suddenly aware of her surroundings. She rubs her neck, still feeling the pain of her demise.

TALIA (CONT'D)
Piece of shit Wiley. I'm gonna kill him. Where is he?

MARSHALL
Still cooking.

Talia catches her reflection in a stainless steel wall panel.

TALIA
My hair looks like crap. You know how much a good cut and color costs?

GRAHAM
What does our Mr. Gibson know?

TALIA
He knows he's been cloned. He knows we'll kill his family if he makes contact.

MARSHALL
Where'd he go?

TALIA
I was dead, remember?

95 CONTINUED: (2) 95

Talia now notices a body covered in plastic on a table nearby. She goes to it and pulls the plastic back revealing...

HERSELF. Bloody, broken, and very dead.

Talia studies her corpse for a beat, then reaches over, and casually removes the EARRINGS from its ears.

TALIA (CONT'D)
Gotta pierce my ears again.

She take the stud and stabs her own unpierced earlobe. She pushes hard, until it's in, then fastens the back, satisfied.

96 INT. 509TH PRECINCT POLICE STATION, BULLPEN - NIGHT 96

Crowded with computerized workstations and cubicles. Huge screens monitor the city hot-spots. COPS and CLERKS in identical uniforms move up and down the aisles.

Adam sits in a processing cubicle. His clothes dirty, and his head's caked with dried blood. A very put-upon LIEUTENANT takes his report on a computer without ever looking up. *

ADAM
Just listen to me. Please, go to my house and get my wife and daughter. If I go back, they'll kill them.

LIEUTENANT
Look, buddy. I got a guy upstairs thinks he's chasing a serial killer who can travel through time. Another kook blew up a warehouse yesterday because he said this world isn't real. So, get in line. *

ADAM
I know it sounds crazy. I hardly believe it myself.

LIEUTENANT
Cloning humans is not scientifically possible. Even research in that field is a capital felony.

ADAM
Well then someone broke the law. This is a police station, right? Go check it out. 10367 Ulysses Avenue.

The Lieutenant grudgingly keys the address into his computer.

(CONTINUED)

96 CONTINUED: 96

LIEUTENANT
Hmm. We did get a report of a car theft at that address earlier tonight.

ADAM
That was me.

LIEUTENANT
You stole it?

A Brooks Brothers holographic VIRTUAL ATTORNEY instantly appears on a projection plate next to Adam.

VIRTUAL ATTORNEY
Hello. I am your court-appointed virtual attorney. You don't have to answer that question.
(to the Lieutenant)
Is my client being officially charged with auto theft?

ADAM
I didn't steal it; it's mine!

VIRTUAL ATTORNEY
I advise you to refrain from speaking.

The Lieutenant refers to his computer screen.

LIEUTENANT
The report was filed by Adam Gibson.

ADAM
I'm Adam Gibson. I took the car.

LIEUTENANT
Then, you're saying you filed a false report?

VIRTUAL ATTORNEY
You don't have to answer that.

ADAM
I was cloned! People are trying to kill me!

PASSERSBY eye Adam curiously.

VIRTUAL ATTORNEY
We'll be pleading insanity.
(MORE)

(CONTINUED)

96 CONTINUED: (2) 96

VIRTUAL ATTORNEY (CONT'D)
Now loading the court-appointed virtual psychoanalyst paid for by your tax dollars...

The attorney disappears, and a Freudian holographic VIRTUAL PSYCHIATRIST appears in his place.

VIRTUAL PSYCHIATRIST
If two turtles got lost in the desert --

ADAM
-- Shut up!

The holograph disappears. Adam rubs his head. It's killing him. He searches his pockets, comes up with his bottle of aspirin, pops a few, and swallows them dry.

LIEUTENANT
Maybe we should get a doctor in here to take a look at you. You probably have a concussion.

ADAM
No. It's just an old war injury.

A CLERK pokes her head in and looks to the Lieutenant.

CLERK
Could I see you for a moment, please?

The Lieutenant steps away with the clerk. Adam watches them talk through the glass cubicle wall. After a few long beats, the Lieutenant finally returns.

LIEUTENANT
OK. We're sending a squad car out to your house to check out your story.

ADAM
(sighs, relieved)
Thank you.

LIEUTENANT
Why don't you try to get some rest. We have a lounge over there.

97 INT. POLICE STATION, LOUNGE - NIGHT 97

Adam paces, impatient.

98 A TELEVISION plays in the background. 98

AD MAN (T.V.)
...tender and tasty. Chicken, beef, and pork engineered with low fat and zero cholesterol. Perfect every bite. Dolly Farms. Making it healthy to be a carnivore again.

99 BACK TO SCENE 99

Adam's eyes wander to several photos hanging on the wall.

100 CLOSE ON THE PHOTOGRAPHS 100

A series of pictures of several identical K-9 Malinois dogs. The photos are captioned:

"509th Precinct's Award-Winning K-9 Unit
Engineered by RePet"

101 BACK TO SCENE 101

The Lieutenant finally enters with TWO UNIFORMED OFFICERS.

ADAM
Did you get him? Is my family OK?

LIEUTENANT
Yeah, yeah. They're fine. They're on their way. I'll take you to them.

102 INT. POLICE STATION, CORRIDOR - NIGHT 102

Adam exits with the Lieutenant and the Officers and immediately spots...

MARSHALL, WILEY, and VINCENT coming his way.

ADAM reacts, tense, eyes wide. Last time Adam saw Wiley, he was roadkill.

ADAM
You're dead! He's dead! I saw him die!

WILEY shrugs like, "who me?"

WILEY
It's been a bad night, but I feel pretty good.

102 CONTINUED: 102

The trio of thugs and the police all stifle a laugh.

ADAM
No! They're the ones! You can't let them take me!

Adam tries to run, but he's outmanned. The officers slap handcuffs on him.

LIEUTENANT
Everything's going to be fine. Your doctors are going to take you back to the hospital.

Adam struggles to free himself.

ADAM
Listen to me! You're making a big mistake. Call my house, ask for me!

Marshall looks to the Lieutenant.

MARSHALL
He suffered a dissociative breakdown after his job was phased out by robots. He's highly paranoid and delusional but normally quite harmless.

The thugs forcibly escort Adam down the corridor.

ADAM
They're not doctors. They're assassins!

Marshall, Vincent, and Wiley drag him away.

ADAM (CONT'D)
Goddammit, I'm not crazy!

103 EXT. STREET - NIGHT 103

The SUV zips through traffic.

104 INT. SUV, MOVING - NIGHT 104

The SUV drives on auto-pilot. Wiley leans against the front seat, his gun trained on Adam who sits in the back seat, wedged between Marshall and Vincent.

104 CONTINUED: 104

ADAM
Why are you doing this? Why me?

The assassins ignore Adam.

WILEY
Where's Talia?

VINCENT
Getting her hair done.

ADAM
Who are you people? I didn't do anything.

MARSHALL
You've been made redundant, Mr. Gibson. You've got to be discarded.

Adam's eyes dart, frantically searching for any route of escape from his execution. Wiley notices.

WILEY
Nervous? Yeah, I remember the first time I died. Cops were chasing me. I ran in front of a bullet train. I was all broken up about it. But hey, it's not like you're leaving a widow and orphan behind. As far as they know, you're at home tucked safely in bed.

Vincent stares at Adam. Licks his lips hungrily. Wiley taunts Adam.

WILEY (CONT'D)
Vincent was a serial killer in his first life. Liked to dismember and eat his victims.

Marshall looks out the window, then nods to Wiley.

MARSHALL
All right. Nobody followed us. Let's do it.

Wiley aims at Adam's head, but Marshall stops him with...

MARSHALL (CONT'D)
Not in the head. We need to find out who he made contact with.

104 CONTINUED: (2) 104

Wiley turns his gun on Adam's heart. Adam struggles to free himself, but Marshall and Vincent hold him down.

Wiley squeezes the trigger...

ADAM kicks the front seat release.

WILEY falls backwards just as his gun goes off. FOOOSH!

The misfired blast catches VINCENT in the chest, snapping his seat-belt and leaving a smoldering hole where his heart used to be.

CAR VOICE
Warning. Seatbelt unfastened...

With his hands cuffed behind him, Adam grabs Vincent's GUN and fires it from behind his back at Wiley before he can get off another shot...

Wiley shields himself with his bare hand.

FOOOSH! His hand is blown off by the blast. His dismembered FINGERS go flying.

Wiley tries to scream, but there's a cauterized hole in his throat as well. He drops.

Marshall scrambles for his gun, fires...FOOOSH!

Adam ducks. The blast hits the sliding van door. Melts a hole where the latch used to be. Pops open the door.

CAR VOICE (CONT'D)
Warning. The door is ajar...

Marshall fires at Adam again. This time, it's a clear shot...FOOOSH!

Adam dodges the blast the only way he can...he lunges out the sliding door!

105 EXT. FREEWAY - NIGHT 105

Adam falls hard onto the pavement, shoulder-rolls to his knees. HONK!

A speeding 18-WHEELER barrels down on him...no time to react.

Adam braces for the impact.

SCREEEECH! The truck stops on a dime.

(CONTINUED)

105 CONTINUED: 105

Adam opens his eyes. The truck's headlights are just inches before his face.

Adam scrambles to his feet and quickly slides his cuffed hands under his feet, bringing them around front again. He then tucks the GUN in his pants and sprints across four lanes of traffic.

The speeding traffic automatically BRAKES, SKIDS, and SWERVES around him.

Adam reaches the guard rail and jumps over it.

106 EXT. FREEWAY EMBANKMENT - NIGHT 106

Adam hurries down the icy embankment. At the bottom, there is a busy thoroughfare. Adam picks up his pace, loses his footing, and slips the rest of the way down the icy embankment.

Adam shoulder-rolls to his feet and races for a DOLLY FARMS TRUCK as it rumbles past. He lunges for it... *

107 EXT. DOLLY FARMS TRUCK - NIGHT 107*

Adam grabs hold of the wood gratings, scrabbles over the top, tumbles into the bed, and finds himself surrounded by a FLOCK OF SHEEP. They all stare at him in silence. He studies them, steely. *

ADAM *
This is all your fault. *

108 INT. CONDO COMPLEX, HALLWAY - NIGHT 108

Hank weaves down the long hallway, drunk. LIGHTS automatically turning ON in front of him and OFF when he has passed. He reaches his door. Slaps his hand on the biometric lock. The door clicks open.

109 INT. HANK'S CONDO - NIGHT 109

Hank stumbles in and calls out, sing-song...

HANK
Honey, I'm home!

No response. Hank shuts the door, flicks on the lights, then kicks a control panel on the wall.

(CONTINUED)

109 CONTINUED: 109

Instantly, a sexy HOLOGRAPHIC WOMAN flickers and appears next to him wearing nothing but a football jersey.

VIRTUAL GIRLFRIEND
Hi, sugar. Have you been working out? You look so good. I recorded all your sports programs for you. Thought maybe we could watch them together. Want a beer, or should I just take my clothes off now?

Hank shrugs off his coat, mulls it over. A KNOCK interrupts. Hank answers it. It's Adam. He's looked better.

HANK
What the hell happened to you?

ADAM
You'd never believe it.

Adam ducks inside. Hank notices he's wearing handcuffs.

HANK
Are those handcuffs?

VIRTUAL GIRLFRIEND
Hello, Adam. Want a beer?

Adam turns off the lights, goes to the window, looks outside.

VIRTUAL GIRLFRIEND (CONT'D)
We have a wide variety of imported and domestics, full-bodied or light, micro and macro brewed...

Adam checks another window, then turns to Hank, and pulls out Marshall's GUN.

ADAM
Here. Help me get them off.

Hank takes the gun, stunned.

HANK
This is a real gun.

VIRTUAL GIRLFRIEND
(persists)
May I suggest at the end of the day, when friends get together, don't forget your best friend...Budweiser, the only beer brewed with real water.

(CONTINUED)

109 CONTINUED: (2) 109

HANK
Not right now, cupcake. Power down.

The holograph disappears. Adam holds his cuffed hands out.

HANK (CONT'D)
Is this a joke?

ADAM
Just shoot the chain.

Hank does. Blasts the cuffs apart...and blows a hole in his wall as well. Hank looks through the burned hole.

HANK
Oh good. A shortcut to my kitchen.

Adam shakes the smoldering cuffs off.

A NOISE from the other room stops him. Adam grabs his gun, motions for Hank to be quiet, then steps quietly into...

110 INT. HANK'S BEDROOM - NIGHT 110

Adam sneaks into the bedroom. Suddenly, a dark FIGURE jumps in front of his face. It knocks over a lamp. CRASH!

On reflex, Adam wheels around to shoot...

But Hank stops him. He grabs Adam's hand and flips on the bedroom lights. We now see SADIE THE CLONED CAT sitting on Hank's dresser eating a synthetic mouse.

HANK
Shit Adam, you almost killed my cat!

Adam takes a breath. Hank pets Sadie, looks at Adam.

HANK (CONT'D)
What the hell's the matter with you?!

Adam realizes his shirt's bloody and shucks it off.

ADAM
That wasn't me at my party tonight.

Adam opens Hank's closet, grabs a shirt, puts it on.

HANK
Good. I don't feel so bad about missing it then.

110 CONTINUED: 110

ADAM
(surprised)
You weren't at my house tonight?

Hank shrugs guiltily.

HANK
I don't know what happened. I must've stopped at the lodge for a brain-stim before coming down the hill. All I remember is waking up shit-faced in my car. Must've gotten a bad stim.

Adam thinks hard, trying to piece it all together. Hank studies him, concerned.

HANK (CONT'D)
You all right?

ADAM
Come on, I want to show you something.

111 INT. GIBSON HOME, GARAGE - NIGHT 111

Wearing a tool belt, the CLONE Adam works at temporarily repairing the busted garage door.

112 EXT. STREET IN FRONT OF THE GIBSON HOME - NIGHT 112

Hank's car is parked across the street from the Gibson home. The house is dark save for a light in the garage.

113 INT. HANK'S CAR - NIGHT 113

Hank sits in the front seat watching the clone through the hole in the garage door. Hank is incredulous.

HANK
Jesus H. Christ! I told you to get your dog cloned, not yourself!

Adam pulls out his GUN, then looks up and down the street.

HANK (CONT'D)
What're you gonna do?

Adam opens the car door, determined.

ADAM
Take my life back.

114 EXT. SIDE OF THE GIBSON HOME - NIGHT 114

Adam creeps quickly around the side of the house. Hank hurries after him. They talk in whispers.

HANK
Whoa, whoa. You mean, you're gonna kill him?

ADAM
Why not? He's not real. There's no law against it. Besides, no one will miss him.

HANK
What're you gonna do with the body? Bury it in the back yard?

ADAM
I'll think of something.

115 EXT. GIBSON HOME, BACK YARD - NIGHT 115

Adam enters this gated yard and moves to the side of the garage. Hank follows, protesting...

HANK
Technically, this could be considered suicide. You'll burn in Hell.

They stop and peer into a dirty garage window.

116 FROM THEIR POV 116

The clone nails a large piece of pressboard to the door.

117 BACK TO SCENE 117

Adam raises the gun, aims it through the window.

118 FROM THEIR POV 118

The clone finishes nailing, then turns our way. He looks and moves exactly like Adam.

119 BACK TO SCENE 119

Hank puts his hand on Adam's gun, stopping him.

119 CONTINUED: 119

HANK
How do I know he's not you, and you're not him? I mean, look at him. He's even a shitty carpenter.

ADAM
Come on, Hank. You telling me you can't tell the difference?

Hank studies Adam, unsure, then...

HANK
Lemme see your scar.

Adam sighs, frustrated. Then, reaches up to the back of his head...

120 CLOSE ON ADAM'S HEAD 120

Adam feels for the scar...it's there. He shows Hank.

121 BACK TO SCENE 121

Hank's relieved.

HANK
Alright, you're Adam. Kill him.

ADAM
Thanks for your support.

Just then, Natalie enters the garage.

NATALIE (O.S.)
You forgot something.

Adam and Hank duck.

122 INT. GIBSON HOME, GARAGE - NIGHT 122

Natalie holds out the cigar box. The clone sees the box, then looks around furtively.

CLONE
Is Clara asleep?

Natalie nods. The clone smiles and sets down his hammer.

Natalie opens the box, and the clone pops the cigar butt into his mouth. Natalie lights it for him. The clone inhales deeply. Then, COUGHS harshly.

122 CONTINUED: 122

CLONE (CONT'D)
(raspy)
Pretty good. Want some?

He holds the butt out to Natalie. She eyes it, trying to talk herself out of it.

NATALIE
Smoking's illegal. I'm a mother.

But she can't resist. She grabs the cigar and takes a quick hit. She coughs too. They both laugh.

NATALIE (CONT'D)
Look, I'm sorry about the RePet. I really am. I was just so worried about ruining your birthday party...I wasn't thinking.

CLONE
It's all right. I didn't know how I was gonna tell Clara anyway. Thought if I gave her the Sim-Pal, she wouldn't feel so bad.

123 EXT. GIBSON HOME, BACK YARD - NIGHT 123

The real Adam watches his wife. That's his girl. That's his whole world. His heart wrenches. Then...

CLARA (O.S.)
Daddy?

Adam and Hank whip around to find...a sleepy CLARA standing behind them, wearing her nightgown.

Alarmed, Adam quickly slips Hank the gun, and Hank tucks it in the back of his pants.

ADAM
Clara. What're you doing out here?

CLARA
I had a bad dream.

Adam looks back into the garage. The clone and Natalie are unaware Clara's up. Adam picks Clara up.

ADAM
Come on sweetie.
(to Hank)
Stay here.

(CONTINUED)

123 CONTINUED: 123

Adam whisks Clara back into the house.

124 INT. GIBSON HOME, CLARA'S BEDROOM - NIGHT 124

Adam sets Clara on her bed, trying hard to mask the urgency of the situation.

CLARA
Dad, did Oliver die?

That stops Adam. He looks at her, doesn't know what to say.

CLARA (CONT'D)
Is he a RePet?

ADAM
What makes you say that?

CLARA
You haven't been playing with him like you usually do. You locked him outside.

ADAM
Did I? I'm sorry. I haven't been myself lately.

Now, we hear a CAR outside. Adam checks the window.

125 FROM HIS POV 125

A CAR cruises by slowly.

126 BACK TO SCENE 126

Adam pulls the covers up over Clara.

ADAM
Honey, I need you to go to sleep now. It's late.

He kisses her quickly, then exits.

127 INT. GIBSON HOME, GARAGE - NIGHT 127

The clone gives Natalie "that" look.

CLONE
How long has it been since we did it in the backseat of a car?

127 CONTINUED: 127

Natalie smiles and raises her eyebrows.

NATALIE
We should smoke cigars more often.

The clone grabs Natalie, pulls her close, and they kiss.

128 EXT. GIBSON HOME, GARAGE - NIGHT 128

Hank is suddenly uncomfortable watching the couple. He looks away, then finally quietly leaves.

129 INT. GIBSON HOME, LIVING ROOM - NIGHT 129

Adam hurries down the stairs, peers out the front window.

Through it, we see TALIA and MARSHALL making their way up the front walk.

Adam looks around...spots a GOLF CLUB.

130 EXT. GIBSON HOME, FRONT PORCH - NIGHT 130

Adam opens the front door to Talia and Marshall, startling them. They eye the golf club.

MARSHALL
Mr. Gibson?

ADAM
Who're you?

Like he doesn't know.

MARSHALL
Millennium Security. Sorry to bother you, sir. *

Adam studies the duo, wary.

ADAM
You got some I.D.?

Marshall flashes Adam an official-looking badge. Adam studies it, then sets down his club.

ADAM (CONT'D)
Sorry. I'm a little jumpy. We had a break-in earlier tonight.

Talia sizes him up carefully. Is he real, or is he Memorex?

(CONTINUED)

130 CONTINUED: 130

MARSHALL
We know. We heard on the wire your car was found abandoned and totaled under Highway 2106.

ADAM
I don't suppose they caught the bastard who stole it.

TALIA
No. But they will.

Talia stares Adam down.

Just then, Hank rounds the corner of the house from the back yard. Talia expertly reacts, whipping out her gun and pointing it at Hank. Startled, Hank puts his hands up.

HANK
Whoa, whoa.

ADAM
(to Talia)
It's all right. He's my friend.

Talia lowers her gun.

ADAM (CONT'D)
He's helping me fix my garage.

HANK
Yeah.

Hank studies the duo, unsure. Talia holsters her gun.

MARSHALL
We're just following up. Making sure you haven't had any other disturbances.

ADAM
No. Nothing.

Suddenly, Oliver slips out the front door, sees Talia, and immediately lunges at her, BARKING ferociously.

131 EXT. GIBSON HOME, GARAGE - NIGHT 131

Natalie and the clone both hear Oliver BARKING and stop.

NATALIE
<u>Now</u> what?

(CONTINUED)

131 CONTINUED: 131

CLONE
Stay here.

132 EXT. GIBSON HOME, FRONT PORCH - NIGHT 132

Adam yanks Oliver back by his collar.

ADAM
Oliver, no! Heel!
(to Talia)
Sorry. He's a RePet. Used to be a good watchdog. Now, he lets my car get stolen and barks at security guards.

Marshall laughs, buying it.

ADAM (CONT'D)
I hate clones. Don't you?

Talia glares at Adam. Marshall feigns an agreeable chuckle.

MARSHALL
Yeah. I hear they can be difficult.

133 EXT. GIBSON HOME, BACK YARD - NIGHT 133

The clone crosses the yard and heads to the back door.

134 INT. GIBSON HOME, LIVING ROOM - NIGHT 134

Adam pulls the snarling Oliver into the house. Hank follows. Talia and Marshall turn to go.

MARSHALL
We'll keep an eye on your property. You try to have a good night.

ADAM
Thanks. I'll sleep a lot better knowing you guys are around.

Adam shuts the door.

ADAM (CONT'D)
Assholes.

They peek out the window and watch Talia and Marshall get in their car and drive away.

135 INT. GIBSON HOME, KITCHEN - NIGHT 135

The clone enters through the back door. We hear Oliver BARKING in the living room.

136 INT. GIBSON HOME, LIVING ROOM - NIGHT 136

The clone enters to find Oliver BARKING at the window. The clone looks out the window.

137 FROM HIS POV 137

We see that the street is quiet and empty.

138 BACK TO SCENE 138

The clone pulls a barking Oliver away from the window.

CLONE
Oliver, cut it out!

Oliver quiets but continues to GROWL, unnerved.

CLONE (CONT'D)
Man, you're glitchy.

The clone exits through the kitchen and out the back door. Oliver jumps down from the couch, and we follow him to find... ADAM and HANK both crouched down behind the couch. Oliver licks Adam's face. Adam pets him and whispers...

ADAM
Good boy, Oliver.
(to Hank)
Come on. This was a bad idea.

Adam stands.

HANK
But you can't just leave Natalie and Clara here with him...it...that.

ADAM
I have no choice. Besides, they're in good hands. He thinks he's me.

Hank considers that somberly, then follows Adam...

139 INT. HANK'S CONDO - NIGHT 139

Adam and Hank enter.

139 CONTINUED: 139

ADAM
What'd they do after I took Clara inside?

HANK
Who? Oh, nothing.

ADAM
That's not what I would've done.

Hank crosses to his kitchen.

HANK
What would you've done?

ADAM
Nothing.

HANK
Well, that's what they did.

ADAM
Shit. In the minivan?

Hank opens the refrigerator. Grabs a beer. Opens it.

HANK
You know what tobacco does to people.

ADAM
And she couldn't tell it wasn't me?

HANK
Didn't look like it.

ADAM
I should've killed him when I had the chance.

Hank swigs his beer.

HANK
Could've been worse. Could've been someone else. At least she's not cheating on you. Technically.

Without warning, the window behind Hank SHATTERS as a BULLET RIPS through it and hits Hank in the back. FOOOSH!

It takes a moment to register. Hank looks down. Sees where his chest used to be. He's been shot.

139 CONTINUED: (2) 139

Horror registers on Adam's face as he realizes what happened.

Hank staggers forward in a death dance then drops.

ADAM
HANK!

Adam rushes to him. He's dead.

ADAM (CONT'D)
NOOO!!!

Adam looks out the shattered window.

140 FROM HIS POV 140

There's another condo building across the courtyard. Adam scans the rooftop. Nobody there.

141 BACK TO SCENE 141

Adam grabs the gun from Hank's belt and exits.

142 INT. CONDO COMPLEX, STAIRWELL - NIGHT 142

The motion-sensitive stairwell lights follow Adam as he jumps down the stairs, five at a time.

143 EXT. CONDO COMPLEX, COURTYARD - NIGHT 143

Adam bursts out of the complex entrance. He looks around the courtyard. Empty. Adam quickly crosses to the condo building across from Hank's. He tries the glass double-doors. Locked. Just then...

THROUGH THE GLASS DOORS

We see a MAN carrying a knapsack step out of the elevator and into the foyer.

Adam and the man make EYE CONTACT...

<u>It's TRIPP</u>, the snowboarder.

Tripp reacts upon seeing Adam. He recognizes him.

ADAM
Hey!

Tripp immediately retreats up the stairs.

(CONTINUED)

143 CONTINUED: 143

Adam shoots the glass doors. They SHATTER. Adam steps through the glass and gives chase.

144 EXT. CONDO COMPLEX, STAIRWELL - NIGHT 144

The automated lights flick on and off as Tripp books up the stairs. As he runs, he whips off his knapsack, pulls out a high-powered sniper rifle, and quickly assembles the barrel.

145 TWO FLOORS BEHIND 145

Adam races up the stairs after Tripp.

146 EXT. CONDO COMPLEX, ROOF - NIGHT 146

Tripp bursts out the roof access door, runs across the roof. He glances over his shoulder and sees Adam emerge right behind him. Tripp fires...FOOOSH! FOOOSH! FOOOSH!

Adam ducks, returns fire...FOOOSH! FOOOSH!

Tripp dives for cover...by FLINGING HIMSELF off the edge!

Adam hurries to the edge and looks down to see...

147 Tripp free-falling down toward a SPECTACULAR GLASS-BOTTOMED POOL below. 147

No time to think. Adam tucks his gun in his belt and jumps.

148 EXT. GLASS-BOTTOMED POOL - NIGHT 148

SPLASH! Tripp hits the surface hard...

149 POOL, UNDERWATER 149

Tripp goes straight to the bottom like a rock. He kicks the glass bottom and swims back up to the surface...

150 POOL, ABOVE WATER 150

SPLASH! Adam lands nearby and grabs Tripp, dragging him back under again.

151 POOL, UNDERWATER 151

They sink to the glass bottom. Adam holds Tripp's leg. Tripp struggles to free himself.

151 CONTINUED: 151

Through the glass bottom, we can see a COUPLE strolling through the complex gardens and parking garage entrance, completely oblivious to the struggle above.

Tripp turns his rifle on Adam. Adam grabs the barrel just as Tripp fires. FOOOSH! The shot goes wide. Pocks the concrete side.

Adam rips the rifle from Tripp's hands. It tumbles away and settles on the glass bottom.

Adam grabs his gun from his belt, but Tripp draws a KNIFE and stabs Adam in his arm. Adam's gun falls from his hand.

They've been under a long time. Their lungs are bursting. Tripp kicks Adam in the face, propelling himself upward.

Lungs on fire, Adam holds his injured arm. He looks up and sees Tripp swimming away.

Adam needs air desperately. He scoops up his gun and SHOOTS OUT THE POOL BOTTOM. FOOOSH! FOOOSH! FOOOSH! The alloyglass pool bottom EXPLODES!

152 INT. CONDO COMPLEX, GARDEN ENTRYWAY - NIGHT 152

The glass ceiling EXPLODES. Pool water GUSHES down into this lower level garden and complex entryway. Adam falls in with the torrent and hits the ground hard, gasping for air.

153 EXT. GLASS-BOTTOMED POOL - NIGHT 153

Tripp struggles to the surface just as the POOL WATER sucks him down into the vortex...

154 INT. CONDO COMPLEX, GARDEN ENTRYWAY - NIGHT 154

Tripp crashes through the glass ceiling and lands with a thud on the cement floor. Water and glass cascade down everywhere as the deluge sweeps Adam and Tripp down a...

155 INT. CONDO COMPLEX, SPIRAL GARAGE RAMP - NIGHT 155

Adam and Tripp are washed down the ramp and finally dumped into...

156 INT. CONDO COMPLEX, PARKING GARAGE - NIGHT 156

Adam crawls over to Tripp. Flips him over. Tripp groans. A large jagged glass shard protrudes up through his torso.

(CONTINUED)

156 CONTINUED: 156

Tripp mumbles weakly, dying...

TRIPP
"...but of the Tree of Knowledge thou shalt not eat of it; for in the day that thou eatest thereof, thou shalt surely die."

Adam grabs him, anger raging...

ADAM
You killed Hank! You bastard! Why?!

TRIPP
He was a clone.

ADAM
Hank wasn't a clone.

TRIPP
Your friend died this afternoon.

ADAM
What're you talking about?

Tripp coughs, struggles to speak.

TRIPP
Go to Replacement...there's a doctor named Weir.

Adam now notices that Tripp has picked up his gun and is pointing it at Adam. Adam freezes. Then, incredibly, Tripp puts the gun in Adam's hands.

TRIPP (CONT'D)
Shoot me...in the head...

Adam looks at Tripp, mortally wounded.

TRIPP (CONT'D)
They'll scan me and find out everything.

Tripp raises Adam's hand and gun to Tripp's head, but Adam pulls his hand away.

ADAM
No. I can't.

Adam drops the gun. Tripp sighs, defeated.

156 CONTINUED: (2) 156

TRIPP
God forgive me...

Before Adam can react, Tripp grabs the gun and shoots himself through the mouth...FOOOSH!

Adam looks away, horrified and confused. Adam lets go of Tripp's dead body.

Suddenly, HEADLIGHTS sweep across the scene. Adam looks up.

It's the SUV pulling into the complex garage. Inside, Marshall and Talia spot Adam. They whip out their guns...

But Adam's faster. He grabs the gun from Tripp and dives for cover as he sprays gunfire across the SUV's windshield...

157 INT. SUV - NIGHT 157

FOOOSH! The windshield explodes. FOOOSH! Marshall's hit, his heart incinerated. FOOOSH! Talia ducks.

158 INT. CONDO COMPLEX, PARKING GARAGE - NIGHT 158

FOOOSH! A tracer hits the SUV grill...WHOOOSH!

159 INT. SUV - NIGHT 159

The airbags deploy, SLAMMING into Talia and filling the cab. She quickly punches the airbag down, then looks out. But Adam's nowhere to be seen.

160 INT. CONDO COMPLEX, PARKING GARAGE - NIGHT 160

Gun at the ready, Talia cautiously climbs out of the SUV...only to be greeted by ADAM'S FIST. He punches her in the face. She drops, out cold. Adam regards her.

ADAM
Doesn't anyone stay dead anymore?

He searches her. Comes up empty. He climbs inside the SUV.

161 INT. SUV - NIGHT 161

Adam looks around. Nothing much here. He keys a command into the car's navigational system.

(CONTINUED)

161 CONTINUED: 161

CAR VOICE
I.D. required. Please use biometric reader to verify identification, or the alarm will sound in ten seconds.

The car voice counts down. Ten...nine...eight...

Adam tries to open the glove compartment. Locked. Seven...six...five...

Adam moves to exit but then notices something...

ON THE FLOORBOARD

A dismembered, cauterized THUMB. Wiley's to be exact.

BACK TO SCENE

Four...three...two... Adam gingerly plucks the severed thumb from the floorboard and presses it on the biometric pad. The car's navigation system comes to life.

162 A menu of "FAVORITE DESTINATIONS" instantly appears on the windshield screen. Among the destinations...THE REPLACEMENT RESEARCH CENTER. 162

CAR VOICE
Engine malfunction. Please wait for roadside service.

163 BACK TO SCENE 163

Adam hears VOICES coming. He hurriedly pockets the thumb and gets the hell out of there...

164 EXT. CITY STREET - NIGHT 164

Adam hurries down the street. Hears a car. Ducks around the corner. Waits. A car load of WASTED YOUTH passes by. Adam slips back out on the street and keeps walking.

165 EXT. PUBLIC PARK - NIGHT 165

Adam comes to a park. It's late. It's cold. Adam's exhausted. He spots a group of TRANSIENTS huddling around a trash can fire.

Adam sits near the fire on a park bench. The group ignores him. He's just another one of the homeless now.

165 CONTINUED: 165

Adam checks his arm. The stab wound is not deep and has stopped bleeding. Adam rubs his head. Struggles to stay alert. But can't.

Adam rests his aching head back for a moment. Closes his eyes. And soon drifts...

CUT TO:

ADAM'S DREAM. IMPRESSIONISTIC IMAGES OF HIS LIFE.

166 NEIGHBORHOOD STREET. Adam pushes Clara on her bike... 166

167 GIBSON HOME. Christmas morning. Wearing a red bow, a puppy Oliver licks Clara's face... 167

168 HOSPITAL. A doctor hands a newly born baby Clara to Adam and Natalie... 168

169 GIBSON HOME. Wearing a negligee, Natalie entices Adam into Their bedroom... 169

170 MILITARY CHOPPER. Hank and Adam in the cockpit. Tracer fire rips through the alloyglass windows. WHAM! Adam touches the back of his head. Comes up with blood. 170

HANK
You're hit!

Blood fills Adam's helmet as we...

FLASH CUT TO:

171 EXT. PUBLIC PARK - BEFORE DAWN 171

The ROAR of morning TRAFFIC wakes Adam with a start. Shivering, he looks around and remembers where he is. He rubs his head, stands, and gets moving again.

172 INT. GREENHOUSE - MORNING 172

Katherine Weir is here, tending to an ORCHID. She has a slightly drawn look as if she might be in some pain. Her orchid is lustrous black with hot yellow striping.

GRAHAM (O.S.)
Is that a new one?

She looks up and smiles as her husband Graham joins her with a tray of tea.

KATHERINE
Cross-pollinated. Took me seventeen generations to get it right.

(CONTINUED)

172 CONTINUED: 172

GRAHAM
If you told me what you wanted --

KATHERINE
-- I know. You could have engineered it in a half hour. I'm not in that much of a hurry, Graham.

Graham touches her face. It's clear he's totally in love with her. He hands her her tea. Katherine takes off her gardening gloves. Wipes her brow. Graham notices.

GRAHAM
What is it?

KATHERINE
Nothing. Just need to rest.

Suddenly, A TRICKLE OF BLOOD drips from her nose. She touches it with her hand, sees the blood...and collapses.

173 EXT. REPLACEMENT RESEARCH CENTER - DAY 173

A small peaceful group of religious PROTESTERS picket in the plaza below the twin towers.

174 INT. REPLACEMENT, WEIR ORGAN TRANSPLANT CLINIC, ICU - DAY 174

Katherine lies in a hospital bed attached to arcane medical equipment by various plastic tubes and wires. Although conscious, she looks very ill indeed.

The female doctor from the clinic dedication updates Graham on Katherine's condition.

DOCTOR
...Her CBC and blood gases indicated pancreatic insufficiency and avitaminosis K which may have caused the bleeding. We've ordered her a new pancreas, but unless the pseudomonad infection clears, I'm afraid there's nothing we can do.

GRAHAM
What about her DNA scan?

DOCTOR
Came up with Cystic fibrosis.

Graham looks at the doctor, stunned.

174 CONTINUED: 174

DOCTOR (CONT'D)
(embarrassed)
Of course, that's impossible considering it's a childhood disease and she would have been dead 30 years ago. We're running the scan again.

GRAHAM
(abruptly)
No, no, I'll do it. I can't have any more mistakes. Now, leave us.

The doctor exits. Graham anxiously moves to Katherine.

GRAHAM (CONT'D)
I've got to get you out of here. If they find out about you, they'll have you destroyed.

KATHERINE
I'm going to die anyway.

GRAHAM
No. I'll find the flaw in your DNA profile and delete it. This won't happen again next time.

She coughs, weak.

KATHERINE
There won't be a next time.

GRAHAM
Katherine --

KATHERINE
-- Your Katherine is dead. I don't know who I am. The feelings I have, they're not mine. They're hers.

GRAHAM
Don't do this. I need you. This infection, it will kill you.

KATHERINE
I'm not afraid, Graham. I want to die. My time has already passed.

Graham considers that, then hangs his head, defeated.

GRAHAM
What am I to do?

(CONTINUED)

174 CONTINUED: (2) 174

Katherine smiles weakly at her husband.

KATHERINE
Water my flowers.

Katherine closes her eyes, and Graham watches her drift...

175 EXT. REPLACEMENT RESEARCH CENTER - DAY 175

Replacement EMPLOYEES enter and exit the facility unfazed by the PROTESTERS. Business as usual. Among the employees...

ADAM. He approaches a group of protesters from behind and casually picks up a SMALL LUNCHMATE ICE CHEST sitting on the planter next to them, then slips away.

176 INT. REPLACEMENT RESEARCH CENTER, LOBBY - DAY 176

The twin towers share this spacious glass atrium lobby. East and west elevators are situated on opposite ends. A canned voice welcomes all EMPLOYEES and VISITORS.

WOMAN'S VOICE
Welcome to Replacement Industries, making the future brighter through genetic engineering. Tours of the Human Organ Farm, RePet Bio-Manufacturing labs, and the Extinct Species Preserve are every hour on the hour in the East Tower...

Huge BANNERS boast of Replacement's various enterprises: * RePet, a boy cuddles his dog. The Weir Organ Clinic, an * elderly man hugs his grandchild. And the Extinct Species * Preserve, pictures of a Dodo bird and a Sabre-Tooth Tiger. * The Replacement Industries Corporate LOGO is tiled in marble * in the lobby floor.

Carrying the lunchmate, Adam crosses to...A SECURITY STATION. Two SECURITY GUARDS eat donuts and monitor passing employees as their thumbprints are each biometrically scanned. Adam sets his ice chest on the desk.

ADAM
I have a delivery for Dr. Weir.

SECURITY GUARD
What is it?

The guard goes to open the ice chest.

(CONTINUED)

176 CONTINUED: 176

ADAM
Lower intestine. Infected with some kind of accelerated flesh-eating virus. Killed the recipient.

The guard decides against opening the lunchmate ice chest, then looks to Adam.

ADAM (CONT'D)
Dr. Weir wants to profile it. Could be a lawsuit.

SECURITY GUARD
All right. Gimme your I.D.

Adam places his THUMB on the biometric reader.

CLOSE ON HIS THUMB

We realize he's holding WILEY'S THUMB. He presses on the reader. It's laser-scanned and BEEPS accepted.

BACK TO SCENE

The GUARD checks his screen.

SECURITY GUARD (CONT'D)
All right, you're clear. Dr. Weir's office is on eleven.

ADAM
Thanks. Can't wait to get rid of this thing.

177 INT. REPLACEMENT RESEARCH CENTER, EAST ELEVATOR - DAY 177

Adam presses the call button and waits.

VOICE (O.S.)
How's the new dog?

Adam turns to find the RePet salesman standing behind him.

SALESMAN
Oliver, right?

Adam looks around, uneasy at being caught.

ADAM
Yeah.

177 CONTINUED: 177

SALESMAN
I knew it. Your wife called after you left. She was hesitant, but I told her, take the new dog for a test run, see if the family can tell the difference. You can't, can you?

ADAM
I guess not.

SALESMAN
Of course you can't. I always say, once they get the RePets home, they always fall in love with them. Sometimes, the clones are even better than the originals. You know, less mileage. So, you here for the tour?

ADAM
Ah, yeah.

SALESMAN
The doubters always have to see it for themselves.

The elevator doors finally DING open. The salesman holds the door open for Adam who doesn't immediately move to enter.

SALESMAN (CONT'D)
Come on. The tour's up on nine. I'll take you.

Adam reluctantly goes along with the salesman.

178 INT. SIXTH DAY SYNCORDING LAB - DAY 178

Computer lab. Graham works at an elaborate console.

On the COMPUTER SCREEN, there are two windows, each with a rotating 3-D double helix and scrolling genome chains.

One window is labelled: "KATHERINE WEIR - DONOR." The other is labelled: "KATHERINE WEIR - CLONE." Graham selects a chain on the Donor Helix. Clicks it.

COMPUTER VOICE
Katherine Weir Donor. X-linked dominant genome sequence for ovarian cancer. Life expectancy: 45 years.

Graham next selects a chain on the Clone Helix.

178 CONTINUED: 178

COMPUTER VOICE (CONT'D)
Katherine Weir Clone. Ovarian cancer genome sequence deleted. Autosomal recessive genome sequence for Cystic Fibrosis inserted. Life expectancy: one to five years.

GRAHAM stares at the screen in confusion and disbelief. Then, he gets an idea and keys something into the system.

COMPUTER VOICE (CONT'D)
Loading file: Johnny Phoenix Clone. One moment please...

179 INT. REPLACEMENT, REPET SYNCORDING LAB - DAY 179

The salesman opens the lab door and gestures Adam inside. Adam nods thanks and joins the tour.

A group of SIXTH GRADERS wearing matching school uniforms and their TEACHERS observe a TOUR GUIDE as he preps a MALINOIS K-9 dog which lies dead in a scanning station on a table.

TOUR GUIDE
...Luckily the donor's brain is still intact. If it weren't, we'd have to download the cerebral data from an earlier scan, assuming one exists, but those are never as complete as a postmortem syncording...

Adam looks through the glass lab wall and sees the salesman standing in the hallway talking to another EMPLOYEE.

The tour guide grabs a LASER WAND and passes it over the dead dog's open eye. This catches Adam's attention.

TOUR GUIDE (CONT'D)
Think of the brain as a personal computer, and we're simply uploading the memory data via the optic nerve.

The dog's paws twitch, like it's having a bad dream. A teacher gasps.

KID #1
It's alive!

TOUR GUIDE
No, no. That's normal. Just a reflex caused by the stimulation of the cerebellum...

(CONTINUED)

179 CONTINUED: 179

ON ADAM as we...

FLASH CUT TO:

ADAM'S MEMORY HIT.

180 INT. DOUBLE-X OFFICE - DAY 180

Drucker's BODYGUARD enters. Hank sets Adam's helmet down.

BODYGUARD
(to Adam)
I need to check your vision and blood-alcohol level. It's just routine.

The bodyguard pulls a hand-held computer with a pin-laser peripheral out of his jacket pocket.

HANK
This is when they ask you to bend over.

BODYGUARD
(to Hank)
You're next. We run checks on anyone who comes in contact with Mr. Drucker.

Adam pulls out his bottle of aspirin and pops a pill. The bodyguard eyes him.

ADAM
It's just aspirin. Don't worry.

BODYGUARD
I'm not. If it's anything else, we'll know soon enough.

The bodyguard grabs Adam's hand and pricks his finger with a needle-lancet. The computer processes the blood, then BEEPS.

BODYGUARD (CONT'D)
Look straight ahead, please.

Adam does, and the bodyguard passes a LASER WAND over Adam's eye. A FLASH of WHITE LIGHT...

HARD CUT TO:

181 INT. REPLACEMENT, REPET SYNCORDING LAB - DAY 181

Back to real time. The dog stops twitching as the tour guide completes the scan.

ADAM stares at the wand, realizing.

(CONTINUED)

181 CONTINUED: 181

TOUR GUIDE
Now that we've syncorded the brain, we can dispose of the donor.

The tour guide presses a button. The table inclines, and the dead dog slips down a chute in the scanning station wall.

The tour guide then moves to an elaborate computer console.

TOUR GUIDE (CONT'D)
The canine brain typically houses up to 1,000 trillion gigabytes of data. Just snippets of their life really. The salient points. We've learned that the new brain fills in the blanks as a survival mechanism.

The tour guide keys several commands into the computer.

TOUR GUIDE (CONT'D)
Anyone want to see a dog's life?

The eager crowd watches as the tour guide hits a final key.

182 On the COMPUTER SCREEN, a montage of images flash in hyper-sequence. WHITE fills the screen, then we see the following images from the DOG'S distorted, color-blind POV. 182

A dog's eye view of a drug bust. The dog is shot by a strung-out junkie...

KID #2 (O.S.)
Cool...

183 The dog rides in the backseat of a K-9 SQUAD CAR. The policeman gives the dog a jelly donut... 183

184 The dog attacks a dummy in K-9 training... 184

185 The dog as a puppy is pulled out of a litter of siblings and away from its mother by a pair of big human hands... 185

186 BACK TO SCENE 186

TOUR GUIDE
The new K-9 will have the benefit of his death experience. He'll be a little smarter next time. Who says you can't teach an old dog new tricks?

The crowd laughs, impressed. But ADAM is horrified...

187 INT. REPLACEMENT RESEARCH CENTER, LOBBY - DAY 187

Marshall, Talia, Wiley, and Vincent all enter the lobby and move quickly toward the security station.

TALIA
No biometric transactions. No phone calls. No motels. No cash accounts. Must've slept on the street.

WILEY
All right. Let's look for a popsicle. We're done.

TALIA
Shut up, Wiley. We wouldn't be here if you hadn't killed me instead of him.

VINCENT
Yeah Wiley, you killed me too. Maybe we should take your gun away.

WILEY
Hey, I've been killed more than anyone, and I'm not complaining.

MARSHALL
All right. We've all been killed before. Let's stop whining about it and catch this asshole.

One by one, they each pass through the security station.

WILEY
You know, what really bothers me is I've never seen a white light. Never seen any angels. Nothing. Have you guys ever seen anything?

TALIA
I saw a white light.

VINCENT
Me too.

TALIA
(to Wiley)
Sounds like you're going to hell.

The group laughs.

187 CONTINUED: 187

WILEY
I'll be sure to say "hi" to your mothers.

Wiley presses his thumb on the biometric scanner, but it BUZZES in error.

The SECURITY GUARD refers to his screen.

SECURITY GUARD
Sir, I already have you logged in as entering the premises 12 minutes ago.

The group exchanges knowing looks.

MARSHALL
Deactivate Wiley. And seal the buildings. Nobody leaves.

188 INT. REPLACEMENT, REPET SYNCORDING LAB - DAY 188

The tour guide turns the group toward the laboratory exit.

TOUR GUIDE
Now, if you'll follow me to the droning lab, I'll show you how we grow the clones.

The tour follows him.

TOUR GUIDE (CONT'D)
I'm going to have to ask you to please refrain from making any loud noises while we view the blanks. Although they are not fully formed or conscious, their subconscious primal senses are vulnerable...

The tour exits, but Adam hangs back. As soon as the tour is gone, Adam checks the door, then slips out of the lab.

189 INT. REPLACEMENT, 9TH FLOOR CORRIDOR - DAY 189

Adam moves down the corridor and comes to...

190 INT. REPLACEMENT, 9TH FLOOR ELEVATOR FOYER - DAY 190

There is no call button panel...only a biometric reader. Adam presses Wiley's thumb on it, but it BUZZES, rejected.

191 INT. REPLACEMENT, EAST ELEVATOR - DAY 191

Marshall and his team ascend, readying their weapons.

WILEY
What's he doing here? Is he crazy?

TALIA
The desk guard said he was looking for Weir.

Marshall talks into his radio headset.

MARSHALL
Thanks.
(to his cohorts)
He just tried to access the 9th floor elevators.

192 INT. REPLACEMENT, REPET DRONING LAB - DAY 192

The field trip is now moving quietly through the dimly lit droning lab. The group stares agape at the horrific sight.

Several massive alloyglass EMBRYONIC TANKS are filled with a murky fluid and dozens of hairless, pink CANINE BLANKS that dangle from umbilical cords of plastic tubing leading to a control panel in the ceiling.

The blanks float in what appears to be a suspended animation of accelerated growth. Each blank is laser-branded with the Replacement Corporate logo on its haunch.

A MUZAK rendition of "Born Free" plays in the background.

KID #1
This is boring.

TEACHER
Shhh!

193 INT. REPLACEMENT, 9TH FLOOR ELEVATOR FOYER - DAY 193

Adam tries the biometric scanner again. No dice. Adam looks for a way out. He opens his ICE CHEST. Pulls out HIS GUN...

194 INT. REPLACEMENT, EAST ELEVATOR - DAY 194

The elevator stops. The assassins are ready. Guns trained on the elevator doors as they open...

195 INT. REPLACEMENT, 9TH FLOOR ELEVATOR FOYER - DAY 195

The assassins cautiously step out of the elevator...but there's NO ADAM. Just the ICE CHEST sitting on the floor.

Wiley kicks over the ice chest, spilling its contents...a half-eaten sandwich, an apple, and a soda.

MARSHALL
He's here somewhere. He can't get out. Search the labs.

196 INT. SIXTH DAY SYNCORDING LAB - DAY 196

Graham studies a double helix on his computer screen.

COMPUTER VOICE
Johnny Phoenix Clone. Autosomal dominant genome sequence for MacGregor's Sclerosis inserted. Life expectancy: 7 to 10 years.

The phone RINGS. Graham answers it.

197 Marshall's face appears in the VIEWPHONE SCREEN. 197

MARSHALL
Adam Gibson's in the building.

198 INT. REPLACEMENT, REPET SYNCORDING LAB - DAY 198

Adam slips back into the lab, looks around, and scrambles up a TALL COMPUTER DATABANK. Then, THUD! Adam looks down. Wiley's thumb has fallen to the floor.

Suddenly...WHOOSH! Adam looks up. The lab door opens...and in walks WILEY.

ADAM looks back to the thumb lying on the floor. No time to get it. He quietly slips down the back side of the databank.

WILEY moves through the lab, searching. No sign of Adam.

From the stacks, ADAM watches Wiley move through the lab.

Wiley's about to leave when...CRUNCH! He looks down.

Wiley spots the thumb. Picks it up. Compares it to his own. It's his.

Just then, MARSHALL and TALIA enter. Wiley whispers...

(CONTINUED)

198 CONTINUED: 198

WILEY
Shhh. He's here.

Before Wiley can cock his gun, FOOOSH! Adam shoots Wiley. The blast takes out a chunk of Wiley's shoulder and a computer monitor behind him.

SPARKS FLY and set Wiley's shirt ON FIRE. Wiley's goes berserk. SCREAMING, FLAILING, and FIRING his weapon randomly.

VINCENT enters the lab. Catches friendly gunfire. Drops.

TALIA rakes the stacks with gunfire. *

ADAM ducks and dodges as bullets incinerate everything around him. Trillions of gigabytes of pet memories go up in flames.

MARSHALL *
(to Talia) *
Stop shooting! You're destroying *
the lab! *

Too late. FIRE ALARMS sound. Sprinklers go on. *

Still ON FIRE, Wiley staggers through the lab...

199 INT. REPLACEMENT, REPET DRONING LAB - DAY 199

The tour guide notices the silent fire alarm LIGHTS FLASHING and quickly but quietly ushers the group from the lab.

TOUR GUIDE
Looks like we're running a systems test. I'll need everyone to please exit quietly. We don't want to disturb the incubation process.

They start to exit orderly when suddenly...a screaming, ON-FIRE WILEY bursts into the lab.

Wiley spots the accelerated growth tanks, jumps up the scaffolding, and plunges into one with a SPLASH!

The acceleration fluid in the tank immediately IGNITES. FOOOSH! Guess he didn't notice the DANGER: HIGHLY FLAMMABLE signs. Grab your beer. It's a barbecue. Wiley and the blanks go up in flames.

The tour PANICS. It's pandemonium as they stampede the exits.

200 INT. REPLACEMENT, REPET SYNCORDING LAB - DAY 200

Pinned down, ADAM considers his options...

TALIA is on one end of the lab. MARSHALL on the other. It's two against one.

There's only one way out. Blasting out white hot bursts, Adam jumps on top of a long databank and crab-runs toward... THE SCANNING STATION.

Marshall and Talia chase Adam with gunfire.

The high-tech computer machinery SPARKS and SHRIEKS as bullets blow off huge chunks of metal just inches behind Adam.

Shrapnel catches Adam in the leg as he reaches the end of the databank. He tumbles, wounded. He shoulder-rolls, gets up, then turns his gun on...THE SCANNING STATION GLASS.

It shatters as Adam launches himself off his good leg and CRASHES through the glass...

201 IN THE SCANNING STATION 201

Shards of glass spray as Adam dives behind the scanning table for cover. He takes a breath. Looks around.

ADAM
OK. OK. This isn't happening.
Time to wake up. Take your shower.
Go to work.

Suddenly, GUNFIRE erupts from all around. FOOOSH! FOOOSH! FOOOSH! Obliterating everything.

Marshall and Talia are moving in. This is it. Adam lunges through THE DISPOSAL CHUTE.

Talia stops shooting and dives in after him.

202 INT. DISPOSAL CHUTE - DAY 202

Adam careens head-first down the metallic chute.

Talia slides several yards behind him. She sees him ahead, shoots...FOOOSH!

Chars metal instead as Adam disappears around a bend. She careens around the bend, and Adam comes back into view. FOOOSH!

202 CONTINUED: 202

ADAM ducks, rolls onto his back, returns fire...FOOOSH!

TALIA leans to the side...the blast grazes her and shoots up the chute with a FLASH.

She fires at him again just as...

Adam drops out of the end of the chute...

203 INT. REPLACEMENT, INCINERATION ROOM - DAY 203

Adam lands on a conveyer belt leading to an INCINERATOR. This is where the real pets are easily forgotten.

Adam rolls off the conveyer belt and scrambles to the door.

204 INT. DISPOSAL CHUTE - DAY 204

Talia reaches the end of the metallic chute...

205 INT. REPLACEMENT, INCINERATION ROOM - DAY 205

Adam hurries to the exit. Motion-sensitive, it opens with a WHOOSH.

TALIA lands on the conveyer belt and fires at ADAM as he slips out the door...FOOOSH! The BLAST hits the door as it closes behind Adam.

206 INT. SIXTH DAY DRONING LAB - DAY 206

Adam quickly SHOOTS out the motion-control panel on the other side of the door. SPARKS fly.

207 INT. REPLACEMENT, INCINERATION ROOM - DAY 207

TALIA goes to the door. It's jammed. She bangs on it.

208 INT. SIXTH DAY DRONING LAB - DAY 208

Adam enters but stops dead, horrified by what he sees...

<u>The Sixth Day Droning Laboratory</u>. Like the pet droning lab, only this one's growing HUMANS. Massive alloyglass EMBRYONIC TANKS grow dozens of HUMAN BLANKS. The hairless, colorless, androgynous bodies float in the ghoulish liquid, hanging by synthetic umbilicals attached to ceiling control grids.

208 CONTINUED: 208

Metal stairs and scaffolding lead to suspended catwalks which line the tops of the tanks allowing access to the grids.

Adam stares at the tanks. The awful truth is here. Suddenly, a GUN is pressed to the back of his head. Adam freezes.

SECURITY MAN (O.S.)
Drop your weapon.

Adam does, then instantly several SECURITY MEN take hold of him. Adam struggles. A voice from behind interrupts.

GRAHAM (O.S.)
It's all right. Let him go.

The security men release Adam and step back. Adam turns around and sees Graham.

GRAHAM (CONT'D)
Adam Gibson.

ADAM
You must be Dr. Weir.

GRAHAM
Come with me. We don't have much time.

209 INT. REPLACEMENT, SUB-LEVEL STAIRWELL - DAY 209

EMPLOYEES hurry up the basement stairwell, evacuating the building. Marshall pushes past them, down the stairs.

MARSHALL
(into his headset)
Talia, speak to me.

210 INT. REPLACEMENT, INCINERATION ROOM - DAY 210

Talia tries to pry open the jammed door with a steel poker.

TALIA
(into her headset)
I'm stuck in Disposal. He's in the Sixth Day lab.

211 INT. REPLACEMENT, SUB-LEVEL CORRIDOR - DAY 211

Marshall emerges from the stairwell and races down the corridor.

(CONTINUED)

211 CONTINUED: 211

MARSHALL
(into his headset)
Don't worry. I've got him.

212 INT. SIXTH DAY SYNCORDING LAB - DAY 212

Graham leads Adam here. *(Note: The Sixth Day Droning lab is connected to both the Syncording and DNA Infusion labs.)*

ADAM
You did this to me.

GRAHAM
The procedure was never meant to be performed on anyone who wasn't a volunteer.

ADAM
Then why?

GRAHAM
It was an accident. Nothing to do with you. You were just in the wrong place at the wrong time. Actually, you were in the right place at the wrong time, but nobody knew.

ADAM
What place? What the hell are you talking about?

Graham pulls a digital SYNCORD CASSETTE from a wall lined with mainframe back-ups. Each cassette is labelled with a name and date. This one's labelled "DRUCKER." Adam notices.

ADAM (CONT'D)
(confused)
Michael Drucker?

Graham nods, inserts the cassette into the computer.

GRAHAM
Drucker owns Replacement and RePet. He's one of the richest men in the world, but he's got a lot of enemies. Competitors. Fundamentalist zealots. *
He was always prepared for the day one of them would get him. Well, one of them finally did.

Graham hits a key.

(CONTINUED)

212 CONTINUED: 212

WHITE fills the COMPUTER SCREEN then...

213 INT. DRUCKER'S MEMORY, DOUBLE-X WHISPERCRAFT - YESTERDAY 213

DRUCKER'S POV. Wearing Adam's helmet, Hank pilots up front. Drucker's bodyguard sits in back with Drucker.

Out the window, the snowy mountain peak slowly approaches as the whispercraft begins to land. Hank calls back to Drucker.

HANK
You own the Road Runners, right?

DRUCKER (O.S.)
Among other things.

HANK
Sure do like that Johnny Phoenix. That kid's got an arm, and man, can he take a hit.

The whispercraft settles in the snowy clearing where a lone HOODED FIGURE waits.

DRUCKER (O.S.)
Who's that?

BODYGUARD
That's Robins with your cocoa, sir.

DRUCKER (O.S.)
It'd better be hot.

The whispercraft lands. The bodyguard opens the bay door.

The HOODED FIGURE pulls off his hood...it's TRIPP the snowboarder.

Hank flips up his helmet visor. Sees Tripp.

HANK
Hey, what're you still doing up here?

TRIPP
"On the Sixth Day, God created Man."

Tripp tosses a CYLINDRICAL METAL GRENADE into the whispercraft, slams the bay door shut, and sprints away.

Hank and the bodyguard scramble for the rolling grenade... KA-BOOM! Then everything goes WHITE...

214 INT. SIXTH DAY SYNCORDING LAB - DAY 214

Adam stares at the screen, stunned and saddened.

ADAM
That should've been me.

GRAHAM
It didn't have to be anybody. We could make it like it never happened. So we did. We cloned Drucker and you and thought everyone...

ADAM
...would live happily ever after.

GRAHAM
By the time we figured out that you'd switched places, it was too late. It was a horrible mistake.

ADAM
"Horrible mistake"? You make a mistake, and it's Biblical.

GRAHAM
I only wanted to save lives. I wanted to end death. My wife was dying. Slowly, painfully. You have a family. You can understand. I never meant for it to be like this.

Graham pops out the syncording cassette.

GRAHAM (CONT'D)
I'm done. Drucker's gone too far. He's encoding terminal flaws into the clones' DNA. He must be stopped.

Graham gives the syncording cassette to Adam.

GRAHAM (CONT'D)
Take this. It's Drucker's entire life's memory. Get it to the authorities. I think they'll find it pretty incriminating...

215 INT. REPLACEMENT, INCINERATION ROOM - DAY 215

SCREECH! The door is starting to give. With a final grunt, Talia forces the door open.

216 INT. SIXTH DAY DRONING LAB - DAY 216

Talia enters and scans the lab. Graham enters from the Syncording lab.

TALIA
Where is he?

GRAHAM
He's gone.

The main lab door suddenly WHOOSHES open. Talia almost shoots...but it's just Marshall. Graham moves past him and exits. Marshall looks to Talia.

MARSHALL
Where --

Talia holds her finger to her lips...shhhh. She then points to the...

EMBRYONIC TANK. We now notice that the thickish fluid is slightly RIPPLING.

217 INT. EMBRYONIC TANK - DAY 217

Adam is SUBMERGED in here, holding his breath, floating among the BLANKS. Very spooky...

218 OUTSIDE THE TANK 218

Marshall trains his gun on the tank as Talia scales the scaffolding.

219 IN THE TANK 219

The blanks look as if they're sleeping peacefully in suspended animation. One blank floats near Adam's face. Adam strains to remain motionless, but his lungs are about to burst...

220 ON THE CATWALK 220

Gurgling, eerie noises. Talia moves above the tank through the maze of twisting umbilicals. She slips on some acceleration fluid. She catches herself, but her gun CLATTERS against the catwalk railing.

221 IN THE TANK 221

The NOISE awakens the BLANK. Its soulless EYES POP OPEN and its arms tighten around Adam in an unconscious reflex. Boo!

221 CONTINUED: 221

Adam SCREAMS underwater...

222 ON THE CATWALK 222

Talia spots the bubbles and whips her gun to them...

223 IN THE TANK 223

Lungs on fire, Adam looks up, sees he's been spotted, and does the only thing he can...He SHOOTS OUT THE TANK FROM THE INSIDE. FOOOSH! FOOOSH!

224 OUTSIDE THE TANK 224

The alloyglass EXPLODES and BLANK BODIES and fluid GUSH out and sweep away Marshall in a horrific torrent.

ADAM rides the current across the floor, his lungs gasping for air.

From the catwalk, TALIA spits GUNFIRE after Adam, taking out several embryo-skinned BLANKS.

ADAM slides across the floor on his back, returning fire.

A TRACER takes out TALIA'S kneecap. She SCREAMS, loses her balance, and stumbles off the catwalk...

As she falls, her neck catches a rubber UMBILICAL CORD. Her free-fall is halted abruptly as the umbilical pulls taught. CRACK! Her neck snaps. Her feet dangle, lifeless.

Slimy, squirming BLANKS sprawl on top of Marshall.

MARSHALL
Get off me! Get off me!

Marshall pushes the mindless blanks off himself and scrambles to his feet. Looks around. But ADAM'S GONE...

225 INT. SIXTH DAY DRONING LAB - DAY 225

Several TECHNICIANS work furiously at cleaning up the mess and restoring the lab. Furious, Drucker storms through the lab and surveys the wreckage. Marshall follows.

MARSHALL
We've already blamed the whole mess on a terrorist attack by the Fundamentalist protesters.
(MORE)

(CONTINUED)

225 CONTINUED: 225

MARSHALL (CONT'D)
As far as the witnesses know, we valiantly saved their lives.

Drucker stops walking, looks at Marshall.

DRUCKER
Tonight, I have to convince a roomful of lawmakers to repeal the Sixth Day law. If our Adam isn't caught, we're all dead. We will all be destroyed. No trials. No high-priced lawyers. Clones have no rights.

226 INT. SIXTH DAY SYNCORDING LAB - DAY 226

This lab has residual flooding as well. Drucker continues his tour. Marshall chases after him.

MARSHALL
Why don't we just eliminate the other Adam? We <u>know</u> where he is. Then, if Adam Gibson ever tries to explain what happened to him, no one will believe him. He's got no proof.

Drucker stops in front of the wall of computer mainframe SYNCORD BACK-UPS. His eyes are locked on something.

DRUCKER
Did anyone happen to notice that one of my syncordings is missing?

Drucker points to a spot. We MOVE IN on the wall and now see that one of the syncord cassette back-ups, <u>IS MISSING</u>.

Just then, Drucker's cell phone RINGS. Drucker answers it.

DRUCKER (CONT'D)
Yeah...? Put him through.

227 EXT. PHONE BOOTH - DAY 227

Industrial part of town. Holding the syncording cassette, Adam talks into the phone.

ADAM
I heard you lost your mind.

INTERCUT ADAM IN THE PHONE BOOTH AND DRUCKER IN THE LAB.

227 CONTINUED: 227

DRUCKER
No, I heard you lost your mind. Ranting around town about cloning conspiracies. Finally, you went so crazy, you killed your whole family.

That stops Adam.

ADAM
Stay away from my family.

DRUCKER
All right. Give me back my syncording, and we'll make a deal.

CLICK. Drucker hangs up on Adam. Turns to Marshall.

DRUCKER (CONT'D)
Kill the other Adam. And his family.

228 EXT. GIBSON HOME - DAY 228

Marshall and the newly manufactured Talia, Vincent, and Wiley surround the home, fully armed. Marshall nods, and Wiley KICKS in the door.

229 INT. GIBSON HOME, LIVING ROOM - DAY 229

VARIOUS SHOTS of the assassins storming the house. Finally...

TALIA (O.S.)
In here!

230 INT. GIBSON HOME, KITCHEN - DAY 230

The assassins join Talia who gestures to the refrigerator.

231 CLOSE ON THE REFRIGERATOR DOOR 231

There is a George Lucas Elementary School Calendar with today's date Circled: *

"CLARA'S RECITAL 5:30pm"

232 INT. GEORGE LUCAS ELEMENTARY SCHOOL, CAFETERIA - DAY 232*

Well-dressed PARENTS, including NATALIE and the CLONE, sit in rows of fold-out chairs, awaiting the performance.

233 EXT. GEORGE LUCAS ELEMENTARY SCHOOL, HALLWAY - DAY 233*

TEACHERS try to organize a mass of hyper GRADE-SCHOOLERS.

Wearing her Sunday best, CLARA stands with her class of SECOND-GRADERS. She spots something down the hall and lights up. She breaks free from the class, calling...

CLARA
Daddy!

She runs to...ADAM standing nearby in the shadows. He's not dressed up nice like the clone inside the cafeteria. In fact, he's a mess. He looks around, tense.

ADAM
Hi, sweetie.

Clara hugs him. Adam hugs her back with all his might, but he can't let on how much he really misses her.

CLARA
Dad, you're a mess. Where's your suit?

ADAM
It's in the car. I came straight from work.

The SECOND-GRADE TEACHER steps up and interrupts.

TEACHER
Mr. Gibson. All the parents are supposed to be inside.

ADAM
I, uh, just had to see her.

TEACHER
Really. If all the parents did this, we'd be here all night.

Adam ignores the teacher and kisses Clara.

ADAM
You look beautiful, princess.

CLARA
Get dressed. You're gonna miss it.

The teacher pulls Clara away. Adam sadly watches her go.

234 INT. GEORGE LUCAS ELEMENTARY SCHOOL, CAFETERIA - DAY 234*

Natalie and the clone wait. Suddenly, the clone's BEEPER goes off. The clone checks it.

CLONE
Great. Oliver just set off our car alarm. I told you we should've left him at home.

NATALIE
We were robbed. We can't leave him home all alone.

The clone stands.

CLONE
Apparently, we can't leave him in the car either.

235 EXT. GEORGE LUCAS ELEMENTARY SCHOOL, PARKING LOT - DAY 235*

The Gibson's minivan's ALARM is blaring in the middle of this crowded parking lot. The clone approaches the minivan to find the door open and Oliver gone.

He looks around and spots Oliver disappear around a corner.

CLONE
(calls out)
Oliver!

The clone touches the biometric touchpad, disabling the car alarm, then sets out after the dog.

236 EXT. GEORGE LUCAS ELEMENTARY SCHOOL, HALLWAY - DAY 236*

The clone hurries down the hall. Suddenly...WHAM! A room door flies open and decks the clone. He hits the ground, stunned. Adam steps out from behind the door.

ADAM
That's for sleeping with my wife.

Adam quickly drags the clone into the room...

237 INT. GEORGE LUCAS ELEMENTARY SCHOOL, SCIENCE ROOM - DAY 237*

Adam throws the clone against the wall in this science lab.

237 CONTINUED: 237

Adam then slams the door closed and presses his GUN to the clone's chin.

ADAM
Listen to me. You're the only one I can trust.

The clone finally sees Adam now. It's like looking in the mirror, only Adam's a lot worse for wear. The clone is shocked, horrified, unable to move.

CLONE
What the --

ADAM
-- I know what you're thinking. Don't even say it. Trust me. This is not a joke. This is not impossible. This...is...happening.

We now see that OLIVER is here. He looks back and forth at his <u>two</u> masters.

The clone swings, but Adam catches his punch.

ADAM (CONT'D)
I told you. I know what you're thinking.

There is a sudden SQUEAKING! On reflex, Adam swings his gun around, realizing too late that it's only a LAB RAT running in its wheel.

The clone lunges at Adam, knocking the gun from his hand.

The men roll to the floor, equally matched, equally desperate to win. They break free of each other. Stand. Lunge. It's like watching somebody fight with a mirror.

They land simultaneous right jabs. Then follow with simultaneous left hooks. They grab each other's faces and WONK! Head-butt!

They wrestle, fingers interlocked, glaring into each other's eyes, then WHUMPH! Knee each other in the balls at the same instant!

The men both fall to the floor, holding their groins in agony, breathing heavily. They spot...

The GUN. Lying on the floor just out of reach between them.

237 CONTINUED: (2) 237

Oliver pads over and picks it up in his mouth.

ADAM/CLONE
(in unison)
Come on, Oliver./Bring it here, boy.

Oliver studies the two Adams, very confused. He starts toward one, then goes to the other. Finally, Oliver drops the gun in front of Adam who scoops it up and points it at the clone.

ADAM
Attaboy, Oliver.

CLONE
Damn RePet. Who are you?

ADAM
I'm Adam Gibson. Who do I look like *
I am? *

The clone stares at him, incredulous.

ADAM (CONT'D)
You don't believe me.

CLONE
Hey, you're the man with the gun.

Adam thinks. Tries another tack.

ADAM
In the third grade, the kids nicknamed me Bulldog --

CLONE
-- Because I never quit.

They stare each other down. Both still out of breath.

CLONE (CONT'D)
What was my locker combination in high school?

ADAM
Right-27, left-5, right-14. But I had to jiggle it.

They study each other, both unsettled now.

ADAM (CONT'D)
I always put on my left shoe first. Superstition.

(CONTINUED)

237 CONTINUED: (3) 237

CLONE
The morning of the day I was shot, I put my right shoe on first. After that, I always put my left shoe on first.

ADAM
Got me through the rest of the war.

CLONE
I never even told Natalie that.

Stalemate.

238 INT. SUV, MOVING - DAY 238

Marshall and the assassins drive down a suburban street. The car automatically slows...

CAR VOICE
You are now entering a school zone.

Through the windshield just up ahead, we see the George Lucas Elementary School. *

239 INT. GEORGE LUCAS ELEMENTARY SCHOOL, SCIENCE ROOM - DAY 239*

Adam and the clone still in their face-off. Adam sighs.

ADAM
Look. I didn't come here to fight with you. Here. Take this.

He hands the clone his GUN. The clone takes it, surprised.

ADAM (CONT'D)
I know you think you're me which means you love Natalie and Clara as much as I do. So listen to me...

240 INT. GEORGE LUCAS ELEMENTARY SCHOOL, CAFETERIA - DAY 240*

The recital has begun. PARENTS crane their necks to watch their KIDS sing on stage. A MUSIC TEACHER stiffly accompanies them on piano.

MARSHALL and TALIA slip into the room and scan the crowd. WILEY and VINCENT enter the cafeteria from the opposite side and join the search...

But no Gibsons. A beat, then...

(CONTINUED)

240 CONTINUED: 240

ADAM (O.S.)
Which one's yours?

Marshall wheels around to find ADAM (still an unshaven mess) standing behind him. In an instant, Talia and Wiley are on him, their guns discreetly pressed into Adam's back and ribs.

ADAM (CONT'D)
I wouldn't do that if you want your boss' syncording back.

Marshall now studies Adam...and realizes. Adam smiles.

ADAM (CONT'D)
Surprise. Wrong Adam. Now, take me to Drucker.

241 EXT. MOUNTAIN - DUSK 241

A sprawling fortress-like ranch sits on a snowy mountain overlooking the city below. The property is surrounded by towering evergreens, iron gates, and high stone walls.

242 EXT. DRUCKER'S RANCH - DUSK 242

The long U-shaped driveway is lined with limousines and luxury urban assault vehicles.

243 INT. DRUCKER'S RANCH, DINING HALL - NIGHT 243

Lavishly furnished and decorated with a woodsy flair. A high-powered dinner party is in progress. DRUCKER speaks to a group of Bohemian Club POWER BROKERS: business men, judges, * and politicians...some of whom we may recognize from the * clinic gala. Johnny Phoenix is also here.

DRUCKER
The dream is an ancient one... immortality. Ponce de León scoured the world in search of the Fountain of Youth. What if he had found it? Who here wouldn't want to drink from that well? What if Einstein had drunk from it? What would the world be like today?

The power brokers sip champagne, an appealing concept indeed.

(CONTINUED)

243 CONTINUED: 243

DRUCKER (CONT'D)
Ladies and gentlemen, Replacement Industries has unlocked the secret to immortality.

The audience is rapt.

DRUCKER (CONT'D)
As proof I offer you Johnny Phoenix.

Drucker gestures to Johnny who stands.

DRUCKER (CONT'D)
I think you all have to agree that he looks like he's in top shape... especially considering he's been dead for four days.

The audience stares at Drucker, stunned.

DRUCKER (CONT'D)
That's right. In last week's game, he was tackled hard and tragically suffered a fatal injury. Johnny died that night, but I couldn't do that to our fans, so I had him cloned.

The audience studies Johnny, who smiles proudly.

DRUCKER (CONT'D)
As you can see he's every bit the man he was before.

JOHNNY
Actually, I'm even better. My knees aren't shot. My shoulder doesn't ache. I haven't felt this good since high school.

The power brokers are impressed.

DRUCKER
I've done my part. Now, ladies and gentlemen, it's your turn. Repeal the Sixth Day Law, and I will make you my partners in history. Let's bring immortality to the world.

The power brokers nod agreeably.

243 CONTINUED: (2) 243

SENATOR CLANCY
How 'bout this for my next campaign slogan, "Vote for me if you want to live forever."

Everyone laughs.

DRUCKER
Why shouldn't you live forever if you want to? If you can afford it.

Drucker notices Marshall enter the conference room.

DRUCKER (CONT'D)
Excuse me for a moment. Feel free to talk to Johnny. Convince yourselves..."Zero defects, guaranteed." I'll be back shortly to answer any technical questions.

Drucker crosses to Marshall. They speak in low tones.

MARSHALL
We got him.

244 INT. DRUCKER'S RANCH, TROPHY ROOM - NIGHT 244

Adam is tied to a chair. Wiley, Talia, and Vincent stand guard, heavily armed. Ancient hunter's weapons and ANIMAL TROPHY HEADS line the walls. A Grizzly, a Giant Sloth, a Rhino, a Velociraptor. A glass case displays Drucker's vast collection of automatic hunting rifles.

The trophy room doors open, and Drucker enters with Marshall.

DRUCKER
Adam Gibson. <u>The</u> Adam Gibson?

ADAM
I wish I could say "the one and only."

DRUCKER
I know it's difficult for you to understand, but I'm a very important person. I have lots of people who rely on me. Employees, stockholders, a wife, and three kids.

ADAM
People die. Shit happens.

(CONTINUED)

244 CONTINUED: 244

DRUCKER
That's right. And I'll be providing a valuable service. You think kids get upset when their doggies die? What about their daddies?

ADAM
I didn't die.

DRUCKER
That was an unfortunate mistake. Now where's my syncording?

ADAM
Up yours.

Drucker looks to Vincent. Vincent steps up and WHAM! Cuffs Adam across the face. Adam looks up, nose bloody.

ADAM (CONT'D)
I don't know where it is.

WHUMPH! Vincent gut punches Adam knocking him over in the chair. Talia and Wiley pull him up.

DRUCKER
Do you think I was born yesterday? Well, actually I was, but --

ADAM
-- I gave it to my twin. Told him to take it and Natalie and Clara and keep them safe, hide them real good and not tell me where.

Drucker nods to Marshall who points his gun at Adam's heart.

ADAM (CONT'D)
Go ahead. Kill me. But you're not gonna find it in my memory.

Marshall starts squeezing the trigger, but then Drucker motions him to stop. Marshall lowers his gun.

DRUCKER
All right. So maybe you don't know where my syncording is. But I'm certain you can figure it out.

WHAM! Vincent pile-drives his fist into Adam's chest. Cracks a rib. Maybe two. Adam coughs blood...

244 CONTINUED: (2) 244

DRUCKER (CONT'D)
You see, even if you don't know where it is, you think just like he does. Ergo, I need you to ask yourself a very important question, if you had my syncording, where would you go?

ADAM
Planet Disney?

DRUCKER
I'm glad you find this amusing, because we can do this all night.

Drucker nods to Vincent, who pulls out his hunting knife.

DRUCKER (CONT'D)
We can torture you. Even kill you. Bring you back. And torture you some more. Until you tell me what I want to know.

Adam spits blood.

ADAM
I'd sooner the clone take my place and know you're burning in hell than ever let you get close to my family.

DRUCKER
Your family? You do realize that you're the clone, don't you?

Adam studies Drucker, confused.

DRUCKER (CONT'D)
You mean Graham didn't tell you? That's so like him. Not that it's a bad thing, mind you. After all, I am a clone myself.

ADAM
You're lying.

Drucker smiles at him, smug.

DRUCKER
Am I? Ask yourself, do you remember anything after being scanned by my bodyguard? Do you actually remember changing places with your friend?

(CONTINUED)

244 CONTINUED: (3) 244

That stops Adam. He searches his memory. We can tell by his expression that he doesn't remember...

DRUCKER (CONT'D)
The RePet salesman said it was odd that you came in to his store...twice. Asked the same questions...twice.

ON Adam as we...

FLASH CUT TO:

245 MEMORY HIT. WOODLAND MALL REPET STORE. 245

Adam is watching the RePet infomercial on a television.

SALESMAN (O.S.)
You're back.

Adam turns and finds the salesman.

ADAM
Excuse me?

SALESMAN
Still having trouble making up your mind?

Adam regards the salesman, confused, like "do I know you?"

ADAM
Yeah, I guess.

SALESMAN
Like I said, take your time.

ADAM
I will.

The salesman leaves Adam alone, and Adam shakes it off. Adam then turns back to the infomercial...

FLASH CUT BACK:

246 REAL TIME. TROPHY ROOM. 246

Adam's mind is reeling. He thinks hard, tries to remember.

DRUCKER
Having any headaches lately? Unfortunate side-effect of the brain download. I've been having them myself.
(MORE)

(CONTINUED)

246 CONTINUED: 246

DRUCKER (CONT'D)
Perhaps a little too much information at once. You'll be happy to know that they eventually go away.

ADAM
It's an old war injury. I've had headaches for years.

DRUCKER
Oh right. I remember. It was tricky replicating your scar, but I think we did a pretty good job.

Adam knits his brow. His head IS POUNDING NOW.

ADAM
That's impossible.

DRUCKER
All products of my companies are marked with my corporate seal. Even my clones.
(to Talia)
Show him.

Talia pulls out a compact mirror. Opens it. Holds it in front of Adam's face, then lifts his left eyelid.

Adam looks in the mirror, almost not wanting to know...

247 CLOSE ON ADAM'S EYE 247

There as plain as day...tattooed on underside of Adam's eyelid...<u>MADE BY REPLACEMENT INDUSTRIES, USA</u>.

248 BACK TO SCENE 248

ON Adam as the memories come flooding back...

FLASH CUT TO:

249 A LASER PASSES OVER ADAM'S EYE. Everything goes white... 249

250 DOUBLE-X OFFICE. 250

Adam blinks and finds himself sitting by his locker. He looks around, absentmindedly...like, "What was I just doing?" Then, he remembers, shuts his locker, and exits.

251 WOODLAND MALL. REPET STORE. 251

Adam watches the infomercial on the RePet cloning process, ending with the Replacement Industries Corporate seal. He's unsure, conflicted. Adam looks toward the exit.

252 ACROSS THE PROMENADE is a TOY STORE. The store window displays several life-size Barbie-like robot dolls. The ad reads, "SIM-PAL. THE BEST FRIEND MONEY CAN BUY!" 252

253 WOODLAND MALL. TOY STORE. 253

A STORE CLERK hands Adam a SIM-PAL with DARK BROWN HAIR.

STORE CLERK
They always want more than one, don't they?

Adam's not listening. He notices a clock with surprise.

ADAM
Is that the right time?

254 WOODLAND MALL. PAY PHONE. 254

Adam stands in a phone booth, talking on the phone.

ADAM
Hank, I hope you get this message. I'm running late. I'm not gonna make the bar. I'll see you at my house. Don't worry, I'll act surprised.

255 THE GIBSON HOME. NIGHT. 255

Horrified, Adam watches through the front window as Natalie, Clara, and all of Adam's FRIENDS and NEIGHBORS stand around a birthday cake, singing "Happy Birthday" to Adam's clone. Clara hugs a SIM-PAL with LIGHT BROWN HAIR.

ADAM drops the DARK-HAIRED SIM-PAL...

FLASH CUT BACK:

256 REAL TIME. TROPHY ROOM. 256

ON ADAM. Reality sets in hard. He knows it's true...<u>ADAM IS THE CLONE AFTER ALL.</u>

TALIA regards Adam, knowingly.

(CONTINUED)

256 CONTINUED: 256

TALIA
Kinda takes the fun outta being alive, doesn't it?

DRUCKER
(to Adam)
So you see? "Your family" isn't really your family. They're just an illusion. There's no need to protect them anymore. You've got to think about yourself. If Adam Gibson gets that syncording to the authorities, we will all be destroyed. But if you figure out where they are, I can help you. I'll get you out of the country with enough money to live like a king.

Adam's mind is numb. His world has just ended.

DRUCKER (CONT'D)
You'll see the up side eventually. With cloning, there will be no barriers to living anymore. You can live fast, die young, and do it all over again. And again. And again.

Adam doesn't react, dead inside.

DRUCKER (CONT'D)
So, what's it gonna be? Endless torture until you tell us, or a permanent vacation in the foreign country of your choice?

Drucker goes to a humidifier and pulls out a BOX OF CIGARS.

DRUCKER (CONT'D)
My own private stash. Want one?

Adam glares at Drucker.

ADAM
I'm going to kill you and make sure you stay dead.

Drucker studies Adam, grim-faced.

DRUCKER
I'm sorry you feel that way.

Drucker looks to Vincent who brings his knife to Adam's face.

256 CONTINUED: (2) 256

Just then, Drucker's assistant pokes her head in.

ASSISTANT
Excuse me, Mr. Drucker. There's an Adam Gibson here to see you. He's waiting at the gate.

Adam struggles to stay composed. Talk about being mad at yourself. Drucker smiles, smug.

DRUCKER
Tell him someone will be right out.

The assistant nods, then exits. Drucker turns to Adam.

DRUCKER (CONT'D)
One good thing about you is you're never where you're supposed to be.

Drucker turns to Marshall.

DRUCKER (CONT'D)
Go find out where my syncording is.

Marshall exits with Vincent.

257 EXT. DRUCKER'S RANCH, DRIVEWAY - NIGHT 257

Marshall hurries down the long driveway with Vincent. Marshall pulls out a hand-held SYNCORDER.

MARSHALL
Shoot first. Ask questions later.

They reach the iron gates, but NO ONE'S HERE.

MARSHALL (CONT'D)
Shit, where is he?

258 INT. DRUCKER'S RANCH, TROPHY ROOM - NIGHT 258

Drucker turns to Talia and Wiley.

DRUCKER
Destroy him. I have to get back to my guests.

Drucker exits, leaving Adam with Wiley and Talia. TALIA raises her gun to Adam's head...

258 CONTINUED: 258

WILEY
Wait, wait, wait. He's not getting off that easy.

Before Talia can protest, WHAM! WILEY hammers Adam hard in the face with his fist. Adam's head jerks back. His muscles bulge against the restraints.

WILEY (CONT'D)
That's for shooting me.

TALIA keeps her gun on Adam.

WILEY (CONT'D)
Hurts, doesn't it?

Wiley dances like a boxer around Adam's chair.

WILEY (CONT'D)
I used to be a welter-weight champion before I got into gambling debt.

TALIA
Come on, Wiley. Don't be a macho dumbshit --

WILEY
-- Shut up. He killed me three times. We only get to do him once. I say we pound on him a little first.

WHAM-WHAM! Wiley hits Adam with a quick combination.

WILEY (CONT'D)
That's for setting me on fire.

Adam struggles with the restraints, then glares at Wiley.

ADAM
You're some kind of asshole. What happened to "zero defects"? I mean, somebody should be getting their money back, right?

Talia smirks. Wiley takes it personally. Whip-kicks Adam in the head...WHAP! ADAM crashes backwards in the chair.

WILEY
Nothin' like getting the shit kicked outta ya to remind you you're alive.

(CONTINUED)

258 CONTINUED: (2) 258

Wiley kicks Adam in the stomach. WHUMPH! Adam groans. Wiley hovers over him, gets in his face.

ADAM
This isn't a fair fight.

WILEY
It's not?

ADAM
No, because now only one of my hands is tied behind my back.

We now see that Adam has broken one of the arm restraints.

Before Wiley can react...WHAM! Adam slams his fist into Wiley's face. Surprised, Wiley staggers back.

Adam stands, brings his tied arm around, SWINGING the chair around into...

TALIA. The chair SMASHES on her and breaks apart. She crashes hard against the wall. Her gun goes flying.

Infuriated, Wiley charges ADAM.

Adam easily grabs him and flips him up over his head, flinging Wiley against the wall. CRUNCH!

Wiley tries to move, but he's stuck. He looks down. Sees a RHINO HORN protruding from his stomach. He sighs, resigned.

WILEY
Not again...

He dies. His body hangs on the trophy wall. Adam regards him, then...

ADAM
This time, no rematch. *

Talia scrambles for her gun. Turns it on Adam. She's got a clear shot. She squeezes the trigger...but she's grabbed from behind...

By the REAL ADAM. Talia's gunfire goes astray. FOOOSH! Takes out the Grizzly Bear head. Fur flies.

Talia WHIP-KICKS him, but the Real Adam grabs her foot and flips her over, sending her crashing into the rifle case. It shatters. She collapses, out cold.

(CONTINUED)

258 CONTINUED: (3) 258

(Note: Up till now, we've known this guy as THE CLONE, but he's the real deal, so we'll now call him "REAL ADAM.")

ADAM (CONT'D)
What're you doing here?

REAL ADAM
I thought you might need some help.

ADAM
I had everything under control.

REAL ADAM
Didn't look like it.

ADAM
You gotta get out of here.

Adam steps over Talia and grabs some RIFLES from the case.

259 INT. DRUCKER'S RANCH, FOYER - NIGHT 259

Drucker passes some double doors leading to a den. Inside, we see GRAHAM stoking a fire in a huge stone fireplace.

260 INT. DRUCKER'S RANCH, DEN - NIGHT 260

Drucker enters. Graham stands. The fire is roaring.

DRUCKER
Graham. Glad you decided to join the party. Where's your lovely wife?

GRAHAM
She's dead.

DRUCKER
So?

GRAHAM
You had terminal congenital flaws encoded into her and Johnny.

DRUCKER
Just testing my warranty program. Once commercial human cloning is legalized, people will be able to buy 6-month, 5-year, or 10-year plans depending on how much money they're willing to spend.

(CONTINUED)

260 CONTINUED: 260

Graham stares at Drucker, appalled.

DRUCKER (CONT'D)
Don't look so shocked. It's an old American tradition. Like building obsolescence into light bulbs or spiking cigarettes with extra nicotine. Gotta make 'em come back for more...sooner.

GRAHAM
You're sick.

DRUCKER
No, I'm smart. Johnny forced me to sign an expensive lifetime contract. I just gave myself some renegotiation leverage. As for your wife, consider it your work incentive.

GRAHAM
They're human beings.

DRUCKER
You gave the clone my syncording, didn't you?

GRAHAM
It's over. No more playing God.

DRUCKER
Science <u>makes</u> you God.

GRAHAM
Well, I quit.

DRUCKER
You can't. I own you, remember? All your research. Your patents. I funded you when you were just a fringe radical doctor who couldn't get a grant. *

GRAHAM
I'm not doing it anymore. And neither are you.

Graham holds up a handful of BACK-UP SYNCORD CASSETTES.

GRAHAM (CONT'D)
Your various syncordings.

260 CONTINUED: (2) 260

Graham tosses them into the fire.

GRAHAM (CONT'D)
I've erased you from the system.

Drucker hurries to the fire, but the back-ups are already melting. CRACKLE, POP. Drucker looks up and sees Graham has a GUN aimed at him.

GRAHAM (CONT'D)
You die now, and there's no bringing you back. Except maybe as a baby.

DRUCKER
You think those are my only syncordings? I meet a lot of people, make a lot of deals every day. I back-up my memories religiously.

Drucker takes a step toward Graham.

DRUCKER (CONT'D)
Come on. You can't kill me.

Graham wrestles with his nature. Drucker takes another step.

DRUCKER (CONT'D)
You're a pacifist. A vegetarian.

Drucker reaches for the gun. Graham shoots...FOOOSH! Just as Drucker wrests the gun away. The misfired blast grazes Drucker's arm. Drucker grips his scorched arm in agony.

DRUCKER (CONT'D)
You bastard!

Drucker points it at Graham.

DRUCKER (CONT'D)
Take a long vacation. *

Drucker shoots...FOOOSH! Graham collapses...dead.

261 INT. DRUCKER'S RANCH, DINING HALL - NIGHT 261

The dinner party continues. Two SENATORS admire Drucker's trophy heads, more of which decorate this room. A Sabre-Tooth Tiger, a Tasmanian Wolf, a White Elephant.

JUDGE NGUYEN
What happened to our host?

(CONTINUED)

261 CONTINUED: 261

SENATOR BRADSON
Probably out getting another head for his wall.

262 INT. DRUCKER'S RANCH, TROPHY ROOM - NIGHT 262

Talia comes to and picks herself up off the ground. Drucker enters and sees Wiley hanging on the wall.

TALIA
He got away.

Fuming, Drucker reaches into his rifle case and grabs a HUNTING RIFLE.

263 INT. DRUCKER'S RANCH, HALLWAY - NIGHT 263

Sporting rifles, the two Adams race down this long hallway. Adam rounds a corner and runs right into...

VINCENT who reacts, firing...FOOOSH! FOOOSH!

Adam grabs the Real Adam, and they both dive simultaneously through some double doors into the...

264 INT. DRUCKER'S RANCH, DINING HALL - NIGHT 264

The two Adams shoulder-roll into the party just as...FOOOSH! The living room doors EXPLODE behind them. The Adams scrabble and take cover behind a sofa. Adam yells at the partiers...

ADAM
Get down! Get down!

The power brokers regard them as if they're crazy.

Vincent steps into the room. Senator Bradson sees Vincent and drops what he's eating.

SENATOR BRADSON
That face, I know that face. It's Hungry Jack! He was on Death Row when I was Governor of Canada. I fried that boy!

Vincent sees Senator Bradson, recognizes him, turns to shoot him when...

Adam shoots him with the rifle. BOOM! It's an old-fashioned gun. Uses regular bullets. Vincent drops, dead.

(CONTINUED)

264 CONTINUED: 264

The two Adams stand. All heads turn to them, stunned.

JUDGE NGUYEN
What the hell...?

REAL ADAM/ADAM
(simultaneously)
Call the police!

Then they run from the room.

265 INT. DRUCKER'S RANCH, FOYER - NIGHT 265

The two Adams hurry to the front door.

ADAM
I assume you have a plan.

REAL ADAM
I have a whispercraft.

266 EXT. DRUCKER'S RANCH, FRONT DRIVEWAY - NIGHT 266

The two Adams emerge from the house only to find that... DRUCKER, TALIA, and MARSHALL are out here.

They all see each other, and instantly, everyone WHIPS OUT THEIR GUNS AND AIMS THEM AT EACH OTHER!

Adam reacts quickly by grabbing the Real Adam, pulling his arms behind him, and putting a gun to his head.

ADAM
Don't do it! I'll shoot him in the head. You'll never get your syncording back. The police will find out everything.

Talia and Marshall keep their guns on the Adams. Adam pushes his gun hard into the Real Adam's temple.

ADAM (CONT'D)
I've got nothing to lose!

They all stare each other down. A tense moment.

DRUCKER
All right, all right...

Drucker holds up his gun, sets it in the snow. Then, gestures for his thugs to do the same.

(CONTINUED)

266 CONTINUED: 266

As soon as Marshall and Talia ease off their triggers...

The REAL ADAM whips his arms out from behind his back revealing...TWO HIGH-END RIFLES, one in each hand.

The thugs react, try to shoot, but the Real Adam is too fast. He shoots them both simultaneously. BOOM! BOOM! Marshall and Talia drop.

ADAM fires at Drucker...BOOM!

DRUCKER dives for cover...scrambles behind a luxury sedan.

Adam meets Drucker as he crawls around the opposite side of the sedan. Greets him with the barrel of his rifle. Unarmed, Drucker holds up his hands.

DRUCKER (CONT'D)
Don't shoot!

Adam's finger hugs the trigger, turns to the Real Adam...

ADAM
Go to the whispercraft! Get out of here!

REAL ADAM
What about you?

ADAM
They can scan your memories. Find out where Natalie and Clara are. I can take care of myself. Now, go! *

267 EXT. DRUCKER'S RANCH, BACKYARD GROUNDS - NIGHT 267

The Real Adam rounds the main house and races to a whispercraft parked in a woodsy clearing.

268 EXT. DRUCKER'S RANCH, FRONT DRIVEWAY - NIGHT 268

Adam holds his gun on Drucker. Just then, JOHNNY PHOENIX emerges from the house. Adam looks up for a split-second. Maybe a nanosecond. Doesn't matter. In that instant, Drucker kicks the gun from Adam's hand and races after the Real Adam.

269 INT. WHISPERCRAFT - NIGHT 269

The Real Adam quickly works the instrumentation. The rotor spits to life...

270 EXT. DRUCKER'S RANCH, BACKYARD GROUNDS - NIGHT 270

Drucker races to the whispercraft as it starts to lift off. Not far behind is Adam.

Buffeted by the powerful wind generated by the whirling rotor, Drucker lunges for the whispercraft's bay door...

271 INT. WHISPERCRAFT - NIGHT 271

DRUCKER dives in and tackles the Real Adam from behind. They both CRASH into the instrument panel. The turbine REVS. The whispercraft tips and LURCHES forward.

272 EXT. DRUCKER'S RANCH, BACKYARD GROUNDS - NIGHT 272

The whispercraft's skids SKIP across the snow, then climbs.

As it swoops overhead, ADAM runs alongside, then jumps up, and grabs hold of the skid. The whispercraft floats upward, Adam dangling on the skid...

273 INT. WHISPERCRAFT - NIGHT 273

The Real Adam flips Drucker off of him, sending Drucker flying across the cab. The Real Adam looks ahead...a tree-covered peak. The whispercraft's not going to clear it. He grabs the stick, struggles to right the whispercraft...

Suddenly, BAM! Drucker hammers the Real Adam from behind with an ALLOY SNOWBOARD. The Real Adam drops, out cold.

274 OUTSIDE THE WHISPERCRAFT 274

Tree-tops whip Adam as the whispercraft barely clears them.

275 INSIDE THE WHISPERCRAFT 275

Drucker reaches into his pocket and pulls out the hand-held SYNCORDER. He kneels down, lifts the Real Adam's eyelid, and quickly scans him.

276 OUTSIDE THE WHISPERCRAFT 276

Soaring at low altitude above the snow and trees, Adam sees more bad news ahead...a ROCKY MOUNTAINSIDE.

277 INSIDE THE WHISPERCRAFT 277

Drucker sees the same bad news ahead.

(CONTINUED)

277 CONTINUED: 277

He considers his options. No time to learn how to fly. He pops on the alloy snowboard, then steps out the bay door.

278 OUTSIDE THE WHISPERCRAFT 278

Adam watches in horror as Drucker jumps out of the craft...and down onto the snowy run just twenty feet below.

279 EXT. SNOWY RUN - NIGHT 279

POOF! Drucker lands hard on the slope, falters, quickly regains his balance...then slaloms down the hill.

280 EXT. WHISPERCRAFT - NIGHT 280

The rocky mountainside is just seconds away. Adam pulls himself up over the skid and reaches for the bay door opening.

281 INSIDE THE WHISPERCRAFT 281

Adam climbs in and lunges for the controls...

282 EXT. WHISPERCRAFT - NIGHT 282

Moments before impact, the whispercraft suddenly banks upward in a steep ascent perpendicular to the mountainside.

283 INT. WHISPERCRAFT - NIGHT 283

Adam holds the craft steady as the mountain sweeps by...

284 EXT. WHISPERCRAFT - NIGHT 284

The whispercraft crests, then rotates backwards in an impossible upside-down loop, finally righting itself again and diving back to Earth.

285 INT. WHISPERCRAFT - NIGHT 285

Adam flies above the snowy run. He flips on his SEARCHLIGHTS...and spots Drucker on the run.

286 EXT. SNOWY RUN - NIGHT 286

The whispercraft hovers right overhead. Lights on him, Drucker darts into a row of trees for cover.

287 INT. WHISPERCRAFT - NIGHT 287

Adam loses Drucker in the trees. Thinks fast. Cuts the main rotor...

288 EXT. SNOWY RUN - NIGHT 288

The whispercraft suddenly drops like a rock through the trees. It lands hard in the snow. WHUMPH! Then careens down the snowy run, sliding after Drucker.

ON DRUCKER. He looks back and sees...

The juggernaut SKIING toward him on its skids, BARRELING through anything that gets in its way!

Ahead, the run becomes a natural narrow half-pipe, ending in disaster...A SHEER DROP off a CLIFF.

289 INT. WHISPERCRAFT - NIGHT 289

ADAM sees the drop-off, but he has no brakes. He grabs the Real Adam and THROWS HIM OUT!

290 EXT. SNOWY RUN - NIGHT 290

The Real Adam TUMBLES OUT OF THE WHISPERCRAFT and rolls into the snow.

The Real Adam slides uncontrollably down the half-pipe trailing the out-of-control whispercraft.

The whispercraft gains on Drucker. Adam steps out onto the skid, then throws himself off the craft...

And tackles Drucker. They both tumble and roll out of control down the slope.

A few feet ahead, the whispercraft hits the edge...

291 EXT. CLIFF - NIGHT 291*

The whispercraft pitches off the cliff and plummets down... two hundred feet...

292 EXT. VALLEY FLOOR - NIGHT 292*

The whispercraft finally CRASHES into the icy valley floor and explodes in a FIREBALL.

293 EXT. SNOWY RUN - NIGHT 293*

Tumbling uncontrollably, Adam manages to grab hold of a large tree branch just inches before the cliff's edge. Drucker grabs onto Adam's torso...

294 EXT. SNOWY LEDGE - NIGHT 294*

Adam and Drucker both fly off the edge, but ADAM HOLDS TIGHT onto the branch. They both SLAM back into the cliff.

295 EXT. SNOWY RUN - NIGHT 295*

Now, the Real Adam comes to. Finds himself sliding. Nothing to grab onto. He hits the edge, goes over...

296 EXT. SNOWY LEDGE - NIGHT 296*

Adam catches the Real Adam as he sails past with his free hand. The Real Adam is yanked hard and slams into the cliff.

Adam STRAINS as he hangs on. One hand gripping the branch. The other holding the Real Adam.

Drucker clutches Adam for dear life.

The Real Adam strains, pulls himself to safety, then reaches down to help Adam.

Drucker SLIPS. Adam grabs him with his now free hand.

Drucker dangles. Then, without warning, Drucker grabs the gun from Adam's belt with his free hand, and aims it at the Real Adam.

The Real Adam freezes. He has a clear shot.

ADAM
(to Drucker)
Don't! You shoot, I drop you.

Drucker doesn't waver, holds his gun on the Real Adam.

DRUCKER
No. Think about it. This is your chance. We kill Adam Gibson, and you can take his place.

That stops Adam.

(CONTINUED)

296 CONTINUED: 296

DRUCKER (CONT'D)
We can blame the whole mess on terrorists. You can have your life. Your family. No one will ever know.

Adam's hand is SLIPPING. He can't hold onto the branch much longer.

DRUCKER (CONT'D)
It's what you wanted, isn't it? Be smart. You're never gonna get it any other way.

ADAM
No. You drop the gun. Then, I'll pull you up.

Drucker considers it and reluctantly lowers the gun. He goes to drop it, then changes his mind...

Drucker whips the gun up, squeezes the trigger...

With all his strength, Adam flings Drucker and lets GO!

Drucker shoots as he falls backwards off the cliff...

297 LONG SHOT OF DRUCKER 297

As he drops...down...down...shooting wildly. BOOM! BOOM! BOOM! Hitting nothing but sky.

298 BACK TO SCENE 298

Both Adams watch as Drucker disappears into the darkness.

ADAM
Thanks for the memories.

REAL ADAM
You only live once.

The two Adams both regard each other...like "My kill line was better."

Then the REAL ADAM pulls ADAM to safety. The two Adams then sits down in the snow, exhausted. A beat, then...

ADAM
So, where'd you hide the syncording?

REAL ADAM
I took it to the police.

Adam considers that, surprised.

(CONTINUED)

298 CONTINUED: 298

ADAM
That's not what I would've done.

REAL ADAM
You're not me.

Adam smiles to himself.

ADAM
Yeah. I guess I'm not.

DISSOLVE TO:

299 INT. HANK'S CONDO - DAY 299

Everything has been packed up and moved out except for one box of odds and ends. Adam (wearing a BLUE SHIRT) looks around one last time, then picks up the box.

A faint meowing catches his attention. He turns and sees... SADIE-THE-REPET outside the window on the fire escape.

Adam sets down the box and opens the window.

ADAM
Sadie. What're you doing? It's dangerous out there. Haven't you learned anything?

He grabs her and pulls her inside. He then picks up the box again and opens the door.

Hank's VIRTUAL GIRLFRIEND flickers on.

VIRTUAL GIRLFRIEND
Good-bye, Adam. Remember, if you see Hank, tell him he can come back anytime. No questions asked.

ADAM
He's not...

He considers telling her, but she looks so...vulnerable.

ADAM (CONT'D)
Wherever Hank is, I'm sure he's thinking about you.

VIRTUAL GIRLFRIEND
I miss him.

ADAM
So do I.

300 INT. GIBSON HOME, LIVING ROOM - DAY 300

Clara plays with Oliver while Natalie watches the news.

301 ON THE TELEVISION SCREEN 301

NEWSCASTER (T.V.)
Death, destruction, deceit. The multinational Replacement Corporation headed by Michael Drucker came crashing to Earth today when sources revealed the 45-year-old billionaire had been assassinated while on a ski trip. In a related story, Road Runners quarterback Johnny Phoenix was arrested today and charged with battery and spousal abuse... *

302 BACK TO SCENE 302

The front door opens, and Adam emerges carrying Sadie. Clara sees the cat and jumps up, excited.

CLARA
A cat!

Adam gives Sadie to Clara. Natalie looks to her husband.

NATALIE
I thought Hank's cat was a --

ADAM
-- She is.

NATALIE
But you hate clones.

ADAM
I changed my mind.

Clara pets and hugs Sadie.

CLARA
Can we keep her? Please?

ADAM
Of course.

Clara gives Adam a big hug. He savors it. Clara finally breaks away and runs off with her new cat.

302 CONTINUED: 302

NATALIE
You're gonna be late for work.

She turns to go, but Adam grabs her suddenly, pulls her close, and kisses her hard. A long kiss. They finally break.

NATALIE (CONT'D)
Whoa. What was <u>that</u> all about?

ADAM
Just noticed how pretty you are.

Natalie smiles, almost embarrassed.

NATALIE
Go to work.

303 INT. AIRPORT - DAY 303

Hundreds of TRAVELERS move this way and that. As we watch them, we hear Adam talking...

ADAM IN BLUE (O.S.)
I wonder, am I really human? Do I have a soul? God didn't make me. A corporation did.

ADAM IN WHITE (O.S.)
I don't remember being so philosophical.

ADAM IN BLUE (O.S.)
You're not me.

We pull back and realize the two Adams are here, waiting at the gate. One is wearing the blue shirt from the last scene. The other is wearing a white shirt.

Nearby, a LITTLE GIRL spots them and tugs on her MOTHER's arm, pointing...

LITTLE GIRL
Look mama, twins!

Travelers move past the two Adams, unfazed.

ADAM IN BLUE
Thanks for letting me say "good-bye."

We now realize that the Adam in blue is the clone Adam. The Adam in white nods solemnly, then...

303 CONTINUED: 303

ADAM IN WHITE
Listen. I figured if I were you... well, here...

The Adam in white takes a PHOTO out his wallet and hands it to the Adam in blue. The Adam in blue regards it.

304 CLOSE ON THE PHOTO 304

It's the snapshot of the GIBSON FAMILY on the tropical beach. All happy smiles.

305 BACK TO SCENE 305

The Adam in blue hands the photo back.

ADAM IN BLUE
That's yours.

The Adam in white looks at him, surprised.

ADAM IN BLUE (CONT'D)
Time to make my own memories.

The Adam in blue picks up his bag.

ADAM IN WHITE
You know maybe we aren't born with souls. Maybe we have to earn them.

The Adam in blue considers that, then starts down the long airport corridor leading to the gates. He then remembers something and turns...

ADAM IN BLUE
Oh yeah. Here --

He tosses the Adam in white his bottle of aspirin.

ADAM IN BLUE (CONT'D)
My headaches are gone.

The Adam in white catches the bottle and smiles.

The Adam in blue turns and heads to his gate, joining hundreds of other TRAVELERS, and eventually getting lost in the crowd as we...

FADE OUT:

THE END.